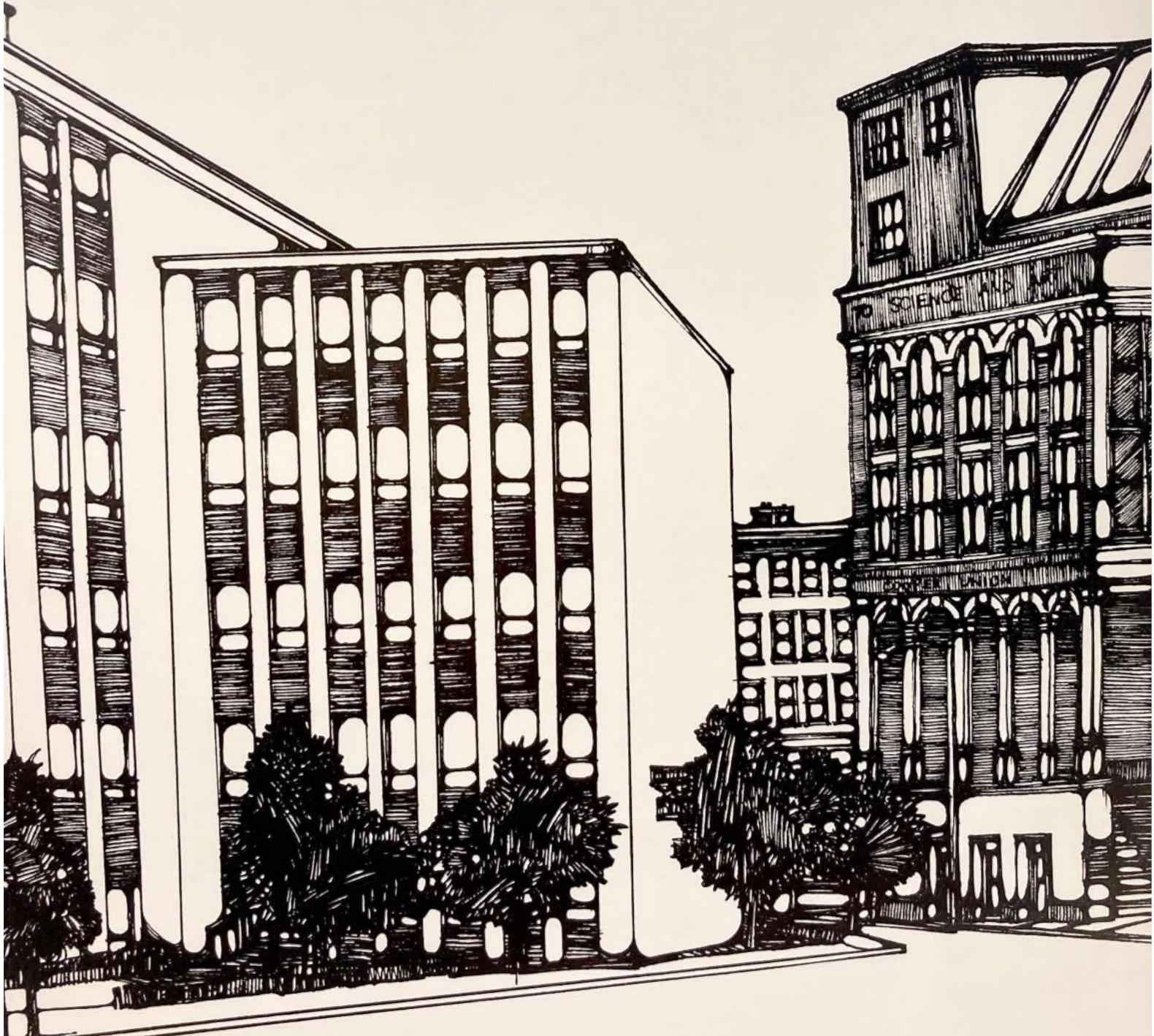


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In the early sunset, the light a soft gold, the mountain lies like a blanket: brown, protective, peaking over the form of earth's body beneath, folding down into dark creases, clinging. A faint shadow of white air creeps in from the ocean; then the wind, blowing stronger, rushing closer, closer, over the Pacific, driving in the clouds, pushing in the clouds, hitting the wall that forms the coast, rising higher, higher, the clouds closing out more of the sky, turning it grey, then dark, then, finally, gone. The fog covers the mountain, resting on the ridges, falling in the folds. And the sea, muffled, inexhaustible, whispers a steady rhythm of surf. The wind pushes lonely through the trees, as if this were the only place that ever was, the only place, that ever, was. The murmur of the land: marking time by the color of a leaf, the wetness of the wind, the heat of the soil.

Herein lies the human tale:

Of social institutions, adjusting, reacting under the force of their own internal battles.

Of teachers and educators, entering, exiting, growing through the catharsis of personal involvement.

Of homes, and their environment, decaying, rebuilt by the unknowing conspiracy of a hundred-fold carpenters.

Of man, who, in his labors both moral and physical, seeks to insert into the flow of time and space, an artifact of his own making; who rebels against his condition, leaving a mark, somewhere, sometime, to interrupt the hypnotic percussion of time, and time's weight; who, in so doing, shouts with the subtlety of his own anonymous voice, I am here, I have done this.

Change: the symphony of man.



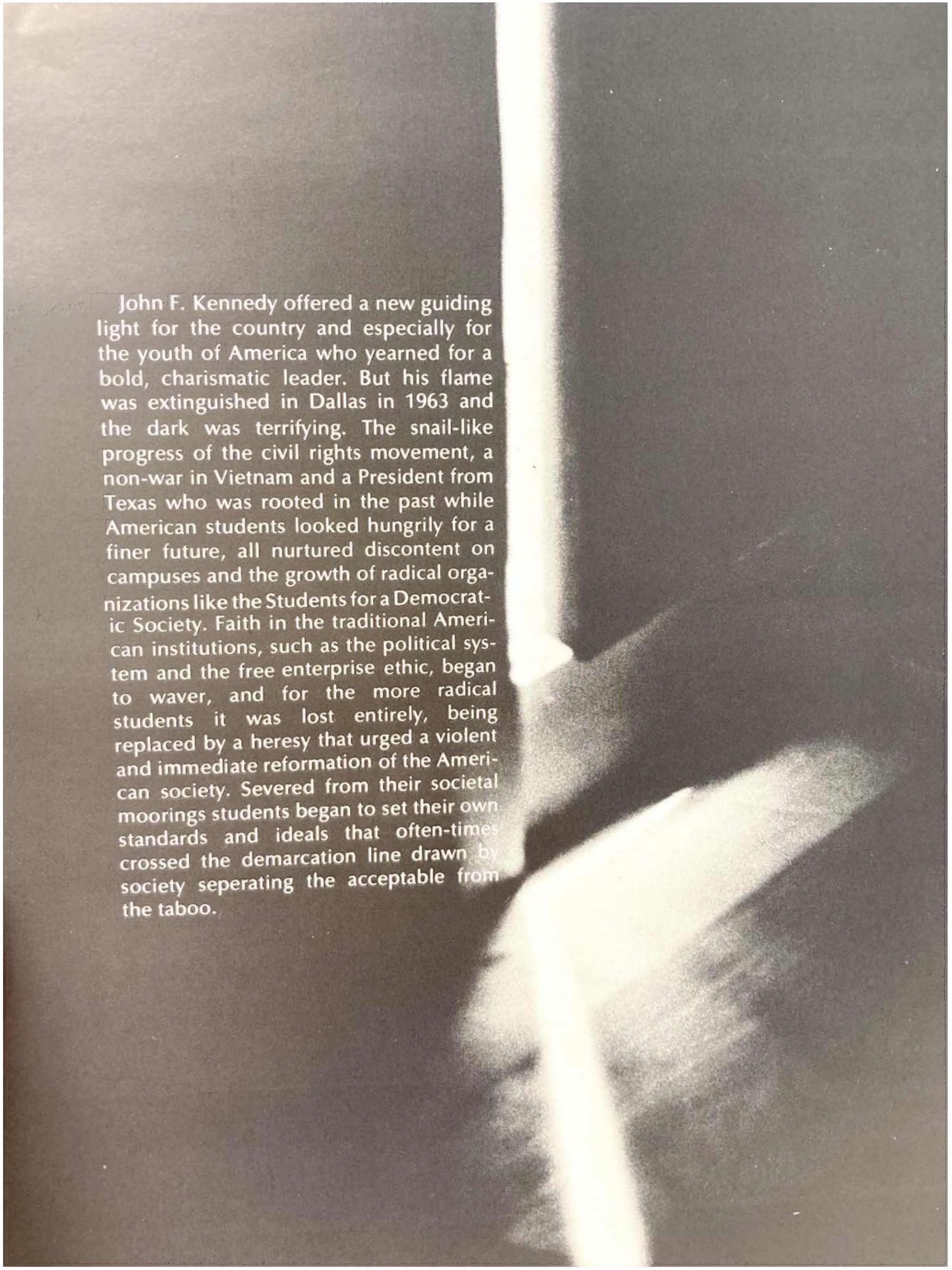


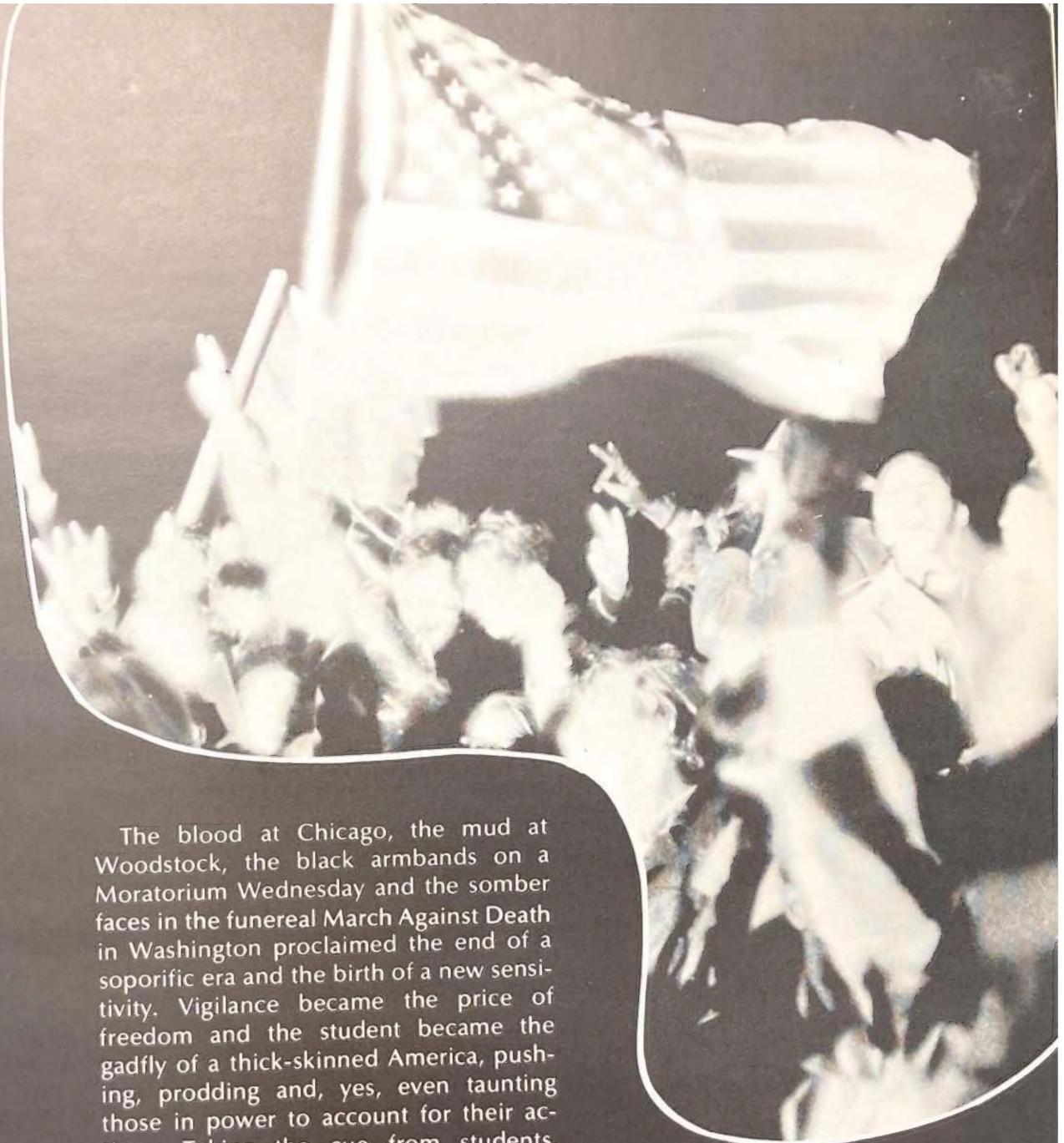
# STUDENT POWER AND GOVERNMENT

In terms of effectiveness and rallying power the phrase "Student Power" hardly compares with the blunt, determined "Black Power" cry of a people finally demanding their rights, and it lacks the light, airy and enticing quality of "Flower Power" spoken by those who are quietly carving out a society within a society. In fact, the chant of "Student Power" is seemingly paradoxical for, after all, how could one who is just beginning the labor of learning be entitled to the fruits of that labor: responsibility and, in cruder terms, power? Yet the paradox of student power is the most important concern of colleges and universities (and perhaps high schools) throughout the nation, and its resolution may also give a clue to how the juggernaut of modern technological society can be slowed and redirected so that it will serve, instead of crush, the American people.

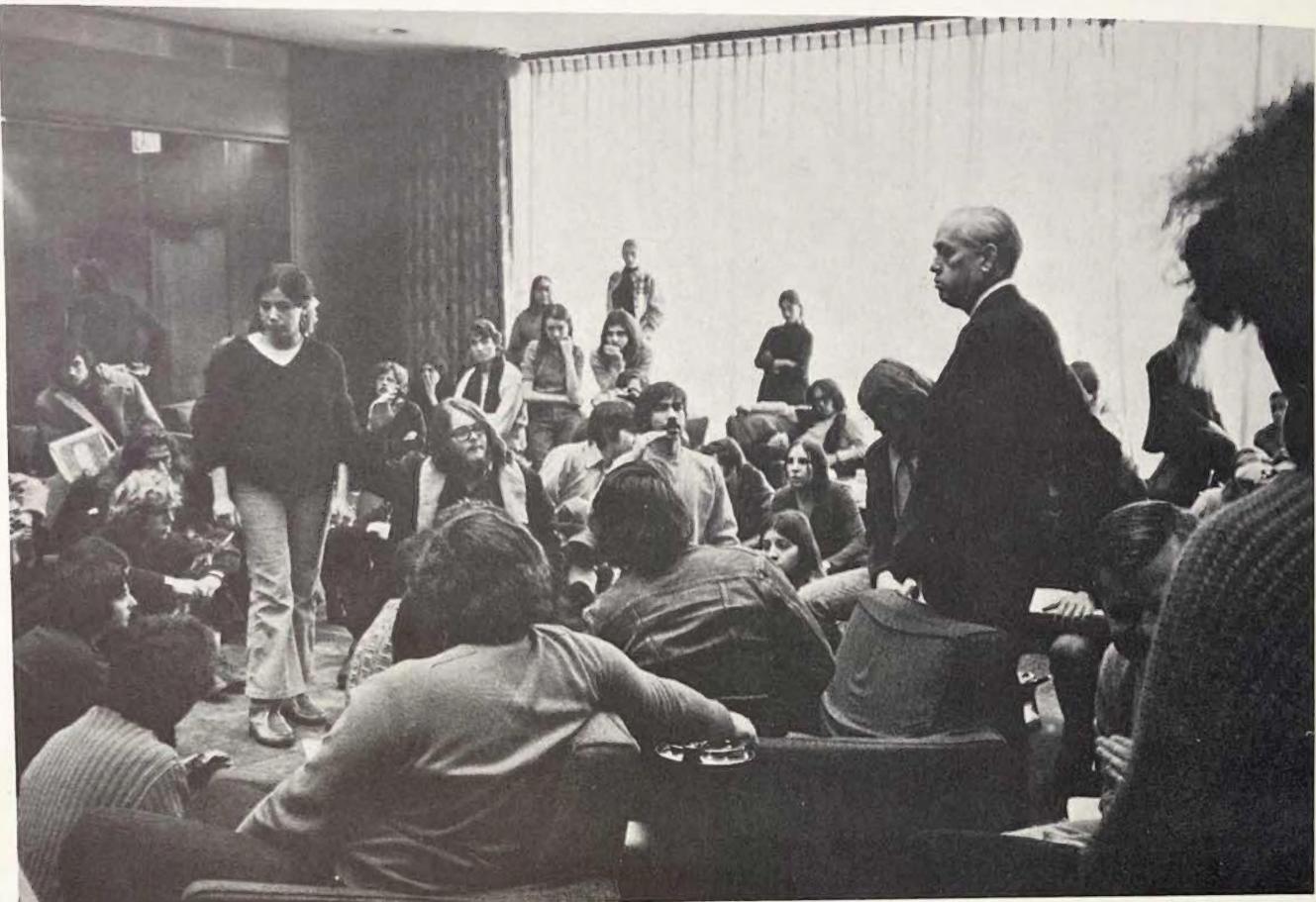
In the past decades student power has been a dead issue, getting little or no attention from either students or administrators. Instead of colleges adjusting to fulfill student ideals and meet their expectations, the exact opposite was true. Entering students adapted to schools, accepting the rules and regulations laid down in the trusty black and white of handbooks and the grey of unwritten traditions that, like academic ivy, had crept into every nook and cranny of school life. There was some grumbling from students, of course, but that remained very carefully confined to fraternity houses and student lounges. Till the 60's. In the 1960's students began to discover that, contrary to what their professors and deans had told them, all was not well in America or in the world for that matter. The grumbling soon turned to strident indignation.

John F. Kennedy offered a new guiding light for the country and especially for the youth of America who yearned for a bold, charismatic leader. But his flame was extinguished in Dallas in 1963 and the dark was terrifying. The snail-like progress of the civil rights movement, a non-war in Vietnam and a President from Texas who was rooted in the past while American students looked hungrily for a finer future, all nurtured discontent on campuses and the growth of radical organizations like the Students for a Democratic Society. Faith in the traditional American institutions, such as the political system and the free enterprise ethic, began to waver, and for the more radical students it was lost entirely, being replaced by a heresy that urged a violent and immediate reformation of the American society. Severed from their societal moorings students began to set their own standards and ideals that often-times crossed the demarcation line drawn by society separating the acceptable from the taboo.





The blood at Chicago, the mud at Woodstock, the black armbands on a Moratorium Wednesday and the somber faces in the funereal March Against Death in Washington proclaimed the end of a soporific era and the birth of a new sensitivity. Vigilance became the price of freedom and the student became the gadfly of a thick-skinned America, pushing, prodding and, yes, even taunting those in power to account for their actions. Taking the cue from students, other groups in America entered the arena of change by demanding investigations into the pollution of the environment, consumer affairs, the treadmill progress of minority groups, the plight of the woman in a male-dominated society, and most important of all, the callous indifference of corporate business to the welfare of the individual man. Participatory democracy, the right of a man to control the forces that create his physical and social environment, was the principle behind the Port Huron Statement of 1961 which was the manifesto of the Students for a Democratic Society. Even though S.D.S. has become extremist and contemptuous of achieving it through evolution, participatory democracy is still the goal of activist students who believe the country organic enough to allow experimentation and improvement.



Cooper Union has not been insensitive to all that has been going on around it. The complexion of student life at Cooper Union has changed considerably in the past years with more and more students emerging from the cocoon of professionalism in art, architecture and science, and gaining a new perspective that is more revealing and disconcerting. However, vision without action is almost worthless, so student groups at Cooper have begun to attack problems that had been glossed over before. The Cooper Peace Union and the Moratorium Day Committee "brought the war home" when they turned the cafeteria into a forum for Viet Nam war discussion on 15 October. A little later in the year a fervent group of activist Art students calling themselves "Local Number One" staged a boycott of the school store to protest the high prices, inadequate services and a general lack of improvement and in-

novation. Although a committee was formed to investigate the management of the store, it is unlikely that Local Number One will let the issue be lost in beaurocratic shadows.

When the Central Intelligence Agency came to recruit on campus the dialogue between students and the administration was more heated and the climax more dramatic. A group of about one hundred and fifty students met in the Wollman Lounge to discuss possible action on the matter, and finally, in a tense scene, the leaders of the group asked President White, who had come at the students request, to remove the C.I.A. man from the campus. President White reluctantly agreed, and the recruiter left as furtively as he had come. While the students both condemned and condoned the confrontation, the denouement left few people indifferent, and perhaps that is where its greatest value lies.

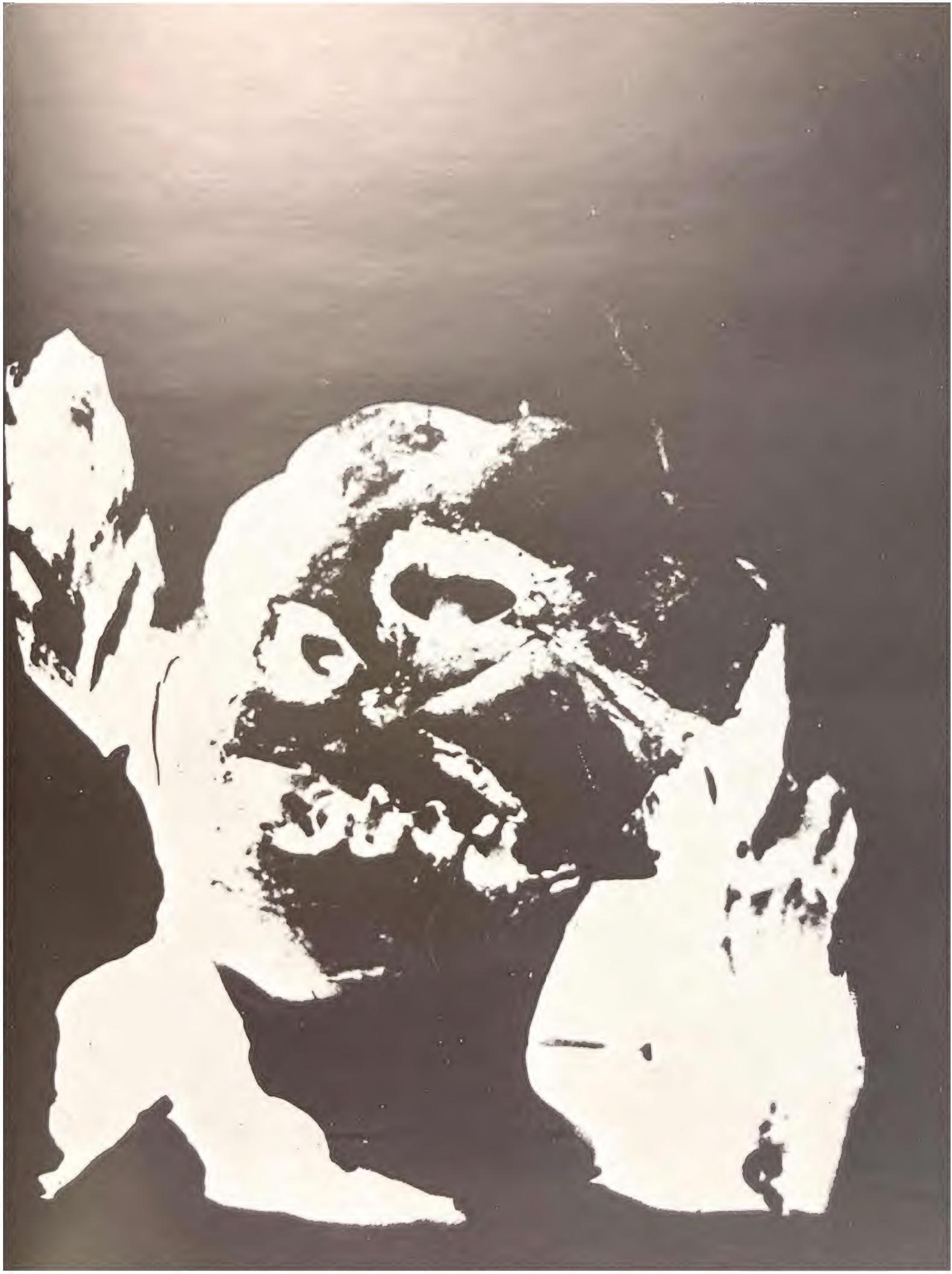


These have been the causes célèbres of the year, but student groups have pushed in other directions also. After a protest by the sophomore art students over the unpopular Age of Revolution course in the Humanities curriculum, a joint student-faculty committee was formed to revise and resuscitate the curriculum. Renovation was also on the agenda when the Art School students demanded more working area in the Foundation and Hewitt Buildings and less of the Air Resources Department on campus. There was also talk of abolishing that academic Sword of Damocles, the grading system, in favor of a pass-fail system, but few people have illusions of that happening in the near future.

Although this past year at Cooper Union has been more turbulent than previous years, the student power movement at Cooper was not suddenly born in

the 1969-1970 school year. The movement's presence was felt in the controversial sit-in against an Air Force recruiter in 1967 and in similar demonstrations that resulted in the banishment of all military recruitment from campus. The movement also manifested itself in the "Theater of Recognition" demonstration in 1968 in which students protested the presence of the Hughes Aircraft Company on campus by staging a grotesque, latter-day morality play concerned with the evil of the Vietnam War and the companies that make a direct profit from it. It is true that these protests were greeted with derision and sometimes even hostility, but now the mocking laugh has ceased and an uneasy attentiveness has replaced it. The young people of today are looking at the world through old eyes.







The student power movement is still growing at Cooper Union but where is it heading? The movement could easily become private property of a few activist groups at Cooper, like Local Number One, who have their own ideas on how the school should be run but are certainly not representatives of the student body. At the other extreme the movement can become impotent if it shifts the responsibility of reform to Administrative do-nothing committees that vanish after a

while like so many Cheshire cats and leave behind only the smile of things promised. These two alternatives—radical action or acquiescence to existing evils—reflect the dilemma that is confronting many students in America today. Violent action or a maddening stasis. If these are the only options open to students in the 1970's, then the fulminations of the past decade will be only a prologue to the future.



And what rough beast, its hour come round at last . . .  
Yeats

# THE PEACE MOVEMENT

**GET THE HELL  
OUT . NOW!**

WAYNE  
STUDENT MOBILIZ COMM.



Is a phenomenon which has given a large part of the country political consciousness and has given another part the incentive to be Fascist; stirred up doubts in the American system and stirred up a new police self-image; burned flags, draft cards, mom, apple pie, and burned incense in their place. Opposition to the war has been analysed in all sorts of ways, biological, psychological, personal. Here, the way is quasi-historical.

Peace movement in Cooper, and there has been one, even if it has been teeny-tiny, was a form of the pulls, pushes, and people that was the real peace movement. This industrial trade school is a cracked mirror that can serve as a skin that can shape a shimmering force so fundamental that its users use the terminology of its enemy, the warrior, without much concern. Assumptions, lifestyles, actions are all predicated on this force. It has brought to mind the very base of America, and the question of freedom.

Peace started in America in 1962. The date is arbitrary. What it signifies is an awareness that there was a common cause. The impetus for the union of sorts was probably the students returning home from the wars in the South. These kids were trying to achieve their goal and didn't care who they associated with. Communists, who had always opposed any American action that Moscow disliked, were there to work among and with. There were the established peaceniks like War Resister's League, Quakers. There were the ban-the-bomb people.

Berkeley, Stanford antiwar sit-ins were the nascent movement. Everybody would pull together. The feeling was that the initial success of the rights movement would be that of the peace movement, however, little happened.

The first big attempt at acting was the large March, 1965 March on Washington.

### Cooper Union

had its peace start

with its Marxists. The Dubois club was as hard-line as you could get. In operation, though, the club seemed to have served a didactic purpose. Still, opposition to the war was on a certain bias. The club made political capital of the war. There were still others who opposed the war, but since the Dubois had the only game in town, lots of people played. The club, like the real, was wracked with personality clashes. Despite all its problems, its members (in a weird parody of the Washington march, which was a duplicate of Martin King's Washington march) were involved in a protest against South Africa. The club also mounted an opposition to a fully uniformed Air Force recruiter, brimming over with propaganda to delude the eager engineers. An agitator called for the opposition, which numbered a handful, to go over to the Engineering Building in order to tell the recruiter that he had no right to exist. The recruiter, that is. The compassion and democracy of the mob decision, as well as the seeming impropriety of the act decided upon, as well as the violence implicit in the act of sitting in, compelled one member of the mob to call for a meeting the next day to form a committee for the non-Dubois fellow travelers. The surging mass, mostly art school girls, went valiantly into the den of engineers and registered their protest.



Here they were met by interested engineer  
and others.

This was the Peace Union. The alternative to revolution was stated. The Union caught the tail of the Dubois people, and sort of brought peace along after the other considerations waned. Dubois dissipated and eventually ½ the Peace Union was from the club. This caused inner tension in the Union. Two different attitudes, the war is a symptom attitude versus the war is a disease attitude clashed. This is not to say that there were not clashes between the parties on the same side in conflict.

Squabbling among themselves, divided in any action, the Cooper Peace Union really symbolized reality.

Pathetically, the sign had come. Bertrand Russell's symbol for unilateral nuclear disarmament, the semaphore N,D, meant peace. It is probably the people from SANE who brought the sign over. There was expectation since nobody was sure what would happen next. The pacifists had lost the lead, but the militants had not rose to dominance yet.

In the middle of the confusion Cooper had a demonstration against the manufacturer of the one thing that symbolized the gore in Vietnam, Napalm. The action was the last "civil rights" type action, with picketing and leafleting and jawing. A whole lot of people were turned off by the ineffectualness of this sort of action. This was in the '67 term.

The dying gasps of large demonstrations was the evolution of a theatrical approach. This all happened in the time that had hippies B.S. (before the slum), when money was thrown from above the stock exchange. The idea is that living art is a valid revolution, and as a way of life is the most constructive utilization of art. Art as mere device was incomplete. The idea came from a lot of places. Abbie Hoffman practiced loudly. Show and circumstance was the authority of the others, and to ridicule the absoluteness of the specific ritual and replace the ritual by theater, was to effect the change in authority. Somewhat like pageantry plays that apes perform when they fight. Responding late, Cooper had a theater piece, probably titled **War**





and Death to welcome the recruiter from Hughes Aircraft, in Oct. 68. Symbols had tarnished a little and it was effect that was deemed necessary by those who called the demonstration.



Some people saw humor as a device to educate. Some were humorless, totally so.

The action was a belated symbolism of the action of Oct. '67. A group of sorcerers went down to the Potomac and decided that the evil pentagram must be removed. Levitation followed immediately. Show of color was made into a battleground by the more militant groups. The figure was to be shut down. 11,000 troopers said no. This, like Hughes, was fun, ineffectual, and unlike Hughes, was bloody. A few people, thinking that a demonstration was a show of force and seeing that they were outnumbered, outgunned, outorganized, decided they were going to live their lives as if the war was over, counting on consistancy in a bureaucracy based on irrationality, i.e. consistancy of fumbling and disorder. Others decided that to outorganize a thing world-known for its largeness, was ridiculous, so small action was planned, based on surprise and speed.

Liberals had a liberal re-evaluation when they saw half-crazed deputies, goaded on by half-crazed kids, do their duty. Pacifists wondered how this ended war. Many felt that if the shit, which certain groups wanted, was going to come down, it was silly to stand under it with your mouth open.

The conclusion of Arlington was in Chicago. There was the trial of conspiracy framed in tear gas, police riots, heads. Leftists and pinkos hardened their opposition. Well meaning people saw a lot of people hurt, with no redress. Working people saw kids getting what they asked for, as Fascism was explained away. The press took Chicago to heart. It bled all over the papers as the evil politicians who made it happen were placed on the rack of acoustical torture. The beneficiary of this emotional largess was a Southwestern politician, who was probably known by everybody as the biggest of dealers since Warren G. Harding. Death and slaughter became synonymous with LBJ, how many kids did you kill today. He took the brunt of the war. It was easy to laugh at Big Ears. He was eliminated and the war stayed. Nixon, though, was elected on a peace program.

Emphasis in the peace program changed too. After Johnson was no longer around support came when the cost of the war was attacked. With what it cost for 17 hours 22 minutes and 6 seconds, we could have rebuilt Newark. Also the war was pushed as a regrettable mistake, like the Great Depression. A relic of those days is that an article recently appeared in Ramparts

which said that at a meeting of the financial wizards that control this free land, mostly investment bankers, oilmen, etc. it was decided on a cost-account basis that the war in Vietnam was a bad investment and it was time to pull out. Some peace people take a conspiratorial or hereditary class view of American business and American war. Peace people is a moot name, they are antiwar, but in a businesslike way.

There was a growing uneasiness in America. The feeling is best seen in rock bands, speed freaks and others.

These kids are in it for the fun. To do something. They are strong radicals, crazy freshmen, rock-throwers.

Some of the attitudes are reminiscent of the period in the Middle Ages, during the Black Plague.

This is not a negative statement. This involvement may be the most productive one.

Personalities are responsible for a good part of the conflicts. Every one agrees and this will be the way they act in unison that they are right. A few are a bit cocky about it like the Young Socialist Alliance and Red Communists.

Another basis for agreement is the general holding of the Military - Industrial - Labor complex responsible for war. Oddly enough the symbol of World War 2 the two first fingers extended in a form of a V a Churchill - salute that spoke of the good fight against the NAZIS and their allies the hated Japanese had become highball sign of a generation seeing WW 2 as precursor of the wars following it. Chicago had pretty much effected everyone. There was such overreaction that the reason for the surfacing of the splits in the movement was this great urge

As the radicals gained prominence in even moderate cliques, it became dirty to be engaged in war profiting, not even profiteering. The contract system and the whole civilian involvement in defense was questioned. However there was still the sentiment that something had got into America to make it ready, earlier for peace, now for a growing radicalism. What was not noted was that radicals



to get something done. In Cooper, the Peace Union early in the 69-70 year was inactive. Everybody was involved in something else. Black Panthers, Women's Liberation were the forces that were to surface and gain some support. The emphasis in Cooper, as in America, was on various local issues. Though the causes weren't earthshaking, some things moved Meanwhile the death rattle of the peace movement was the call to March again on D.C. A lot of people still cared. More people than ever before marched, more people than ever before watched, more policemen than ever before watched. The delicate negotiations that preceded the event, like those at Chicago stockyards, were not enough. Immediate withdrawal was the only demand. Still three marches occurred. The gap was too wide to bridge with Peace.



The large, walking crowd. This was good because everybody was there. I met someone I knew 3 years ago.



Allied with the normal peacelovers and liberals are the people who believe that through the means of America, and restatements of the ideals of America, the monster that is devouring America can be stopped. And the war stopped. Radical independents sometimes funnel themselves into the viaduct which calls shrilly for an end to war. And will tolerate calls which demand this end, as Americans and true patriots. There is also a small group who would use flagwaving as an attention device, or a coercive means. The greatest indicator of the latter people is the person who says that we should have stumbled upon and used the flag sooner.

The other two "marches" were at the Department of Injustice, sort of Yippies and others, and the tear gas time at Dupont circle. A whole bunch (I saw 10) of Cooper people were there. Marches were distinguished by the active involvement of these gentlemen.



The radicals have garnished some support for their programs throughout the country, forming communes to provide a secure home base. In Cooper the one radical action that has enflamed and involved everyone was the love it or leave it policy applied to the CIA recruiter.



This action was a statement of mostly anti-war sentiment, but most of the people behind it were radical revolutionaries. Even the calls to demonstrate are couched in terms of university complicity in the war. It's a radical course of action.



PEACE.



# THE COOPER ENVIRONMENT

In the middle of New York, between Hartz Mountain pigeon dung and Air Pollution (both the Department and the dirty air), lies one Cooper Union. Peter's watchful eye over his Union of science and art has seen a wide variety of passing customs and fads, and the ebb and flow of the generations. As so it is; everything passes us by and The Cooper Union remains. But is The Cooper Union an island, unavailable to the neighbors, impregnable from the force of time and the elements? And is Cooper an ivory tower, that neither feels the joy of the rock renascence in the neighborhood, nor feels the pain of the slow decay of the once proud vicinity just steps away from the glitter?

Well, maybe. However, there are about 1400 doubters here who are at least partially convinced that they are part of the neighborhood and that the neighborhood is part of them. Even if the streets of Cooper Square smell like the john at McSorley's at midnight on Friday night, you can't take the East Village out of Peter's prodigies.

So we have sallied forth into the world, from the basement wombs of photo labs, soil mechanics labs, and lecture halls. It's very true that some of us never get past Papa Joe's hero stand and McSorley's annual pilgrimage in their all-too-short tenure at Cooper Union. But there's also Ratner's Restaurant, a dairy restaurant, originally constructed for the benefit of orthodox Jews who had their doubts about how kosher the meat was. Next to Fillmore East, the new temple of the young, lies this venerable restaurant catering largely to the old. Rapoport's Restaurant, a similar place on the next

block, died less than three years ago. Have Cooper students forgotten the old, and abandoned them for the glamour aimed for the (rich) young?

Anyone short of clothes can find lots of places to buy them. If he is too poor to buy them, he can go down the Bowery to the Municipal Lodging House or to the Salvation Army. For those of us more fortunate, there exist The Naked Grape, and Limbo, and Britain East, plus a lot of other boutiques.

Food! Have a hotdog at the Sabrett stand. Buy an ice cream cone at Iggy's. Have a sandwich at Blimpie's, or Mama's Grocery on Seventh Street. For formal eaters, there is hot curry at the Rajmahal, and two Chinese restaurants. There's Ratner's, and there are dilicatessens. For good ale, raw onions, and no ladies, there is McSocley's Old Ale House, which was here before you were born. (Not to mention Gourmet Treats.) You can get anything you want . . . and the list goes on and on.

Music freaks are kings at the Fillmore and The Electric Circus. Health freaks have a haven at the Paradox macrobiotic food establishment. Charity freaks have lots of bums and begging youths to support. Reality freaks claim the Astor Place subway station. Union-type freaks can associate at District 65 headquarters on Astor Place. Book freaks have the best second-hand bookstore row (on Fourth Avenue) in the United States, or so claim the proprietors. Bargain freaks can go to S. Klein's. And cleanliness freaks can take off their clothes and purge themselves of urban grime at the St. Marks Baths.

So much for the esoterica of the East Village. It is also a home for the living.

The East Village is filled with hippies, Ukraniens, Slavs, Puerto Ricans, blacks, and even white Anglo-Saxon Protestants. They have their suppermarkets and Woolworth's. They have the Ottendorfer Library on Second Avenue. They can send packages to folks in the old country from several places. They? Wow, it's not **they**, it's **we**, because we are all together. It's all ours, because we at The Cooper Union are part of it, and we belong to all of it.

And they belong to all of us. Could you have come to school without Carl Fischer's clock? Or the Hare Krishna boys walking down St. Marks Place? Or the ten percent discount at Papa Joe's (alias Cozzoli Heros, alias Kolossal Heros)? Or settling down at a bar, a loft, or the ol' fraternity house? What would it have been like without someone asking you for some spare change in the morning? At least you knew that **somebody** loved you.

The parks belong to the people! Washington Square and Tompkins Square belong to everybody! There is still greenery in New York, and we have some of it. Let it not be said that the Cooper area is devoid of grass!

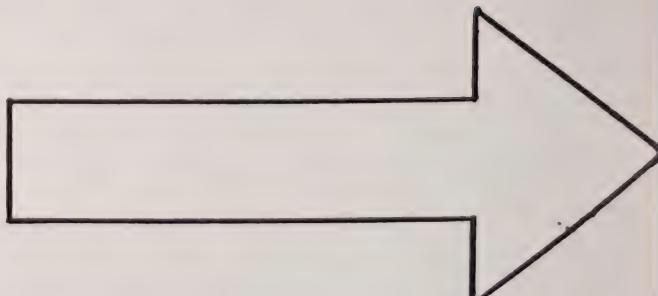
So now at graduation time, we can look back at all of the people we saw, and remember when it cost two-for-thirty at McSorley's. And no matter how run down it becomes, and no matter how Cooper faces its future, and no matter what happens to the city and the country and the world, Cooper will be a vital part of the East Village area. Having seen one Ukrainian at the Forum or one engineer lose his inhibitions at Fillmore makes it worth all the hassles at Cooper Union.

**WALKING**

**TOUR**

**STARTS**

**HERE**



# START



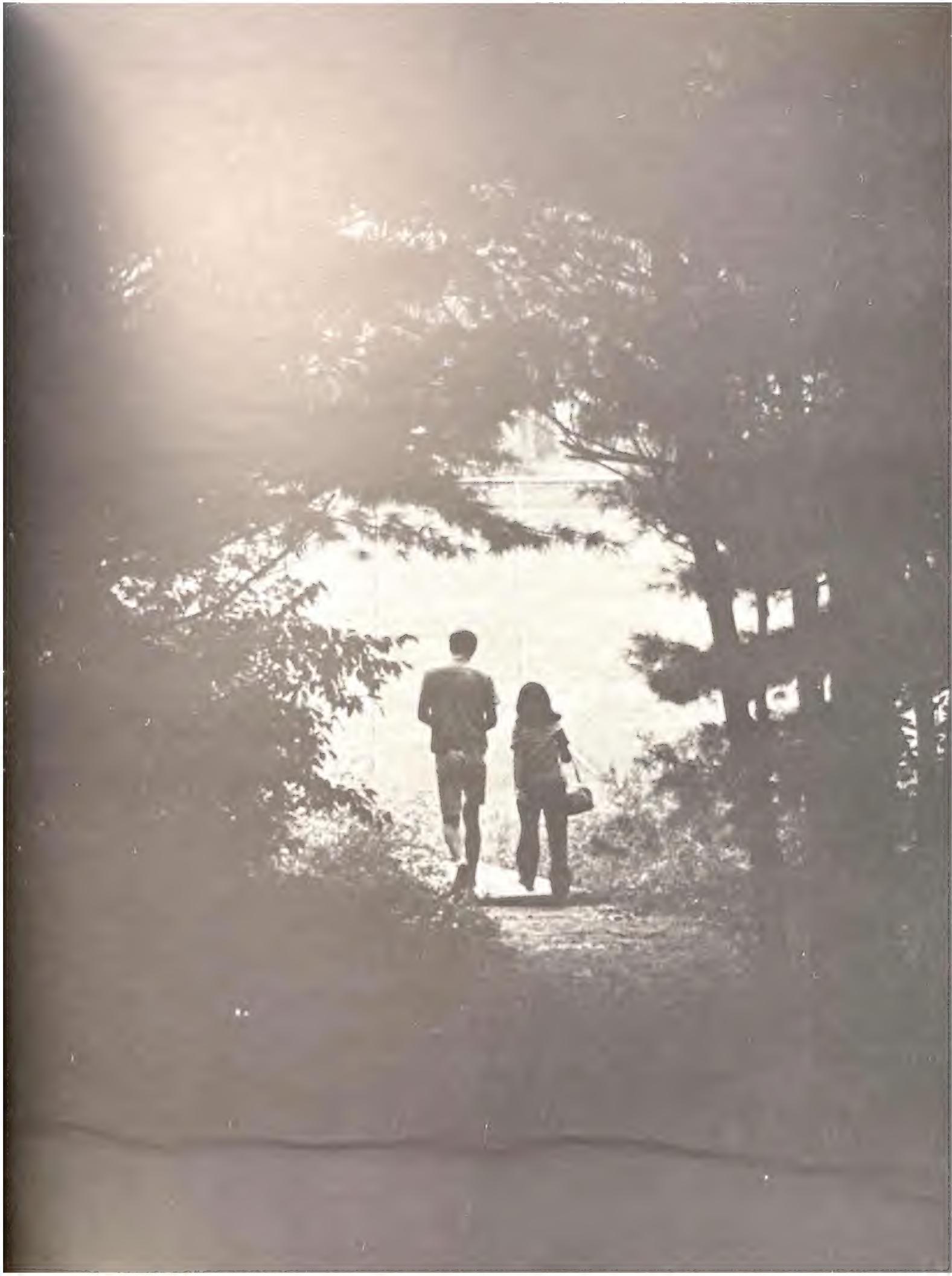




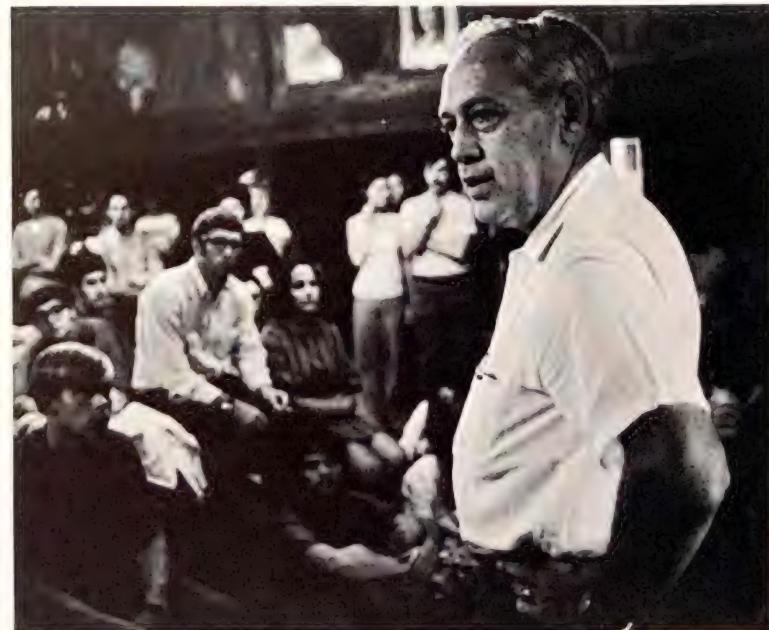
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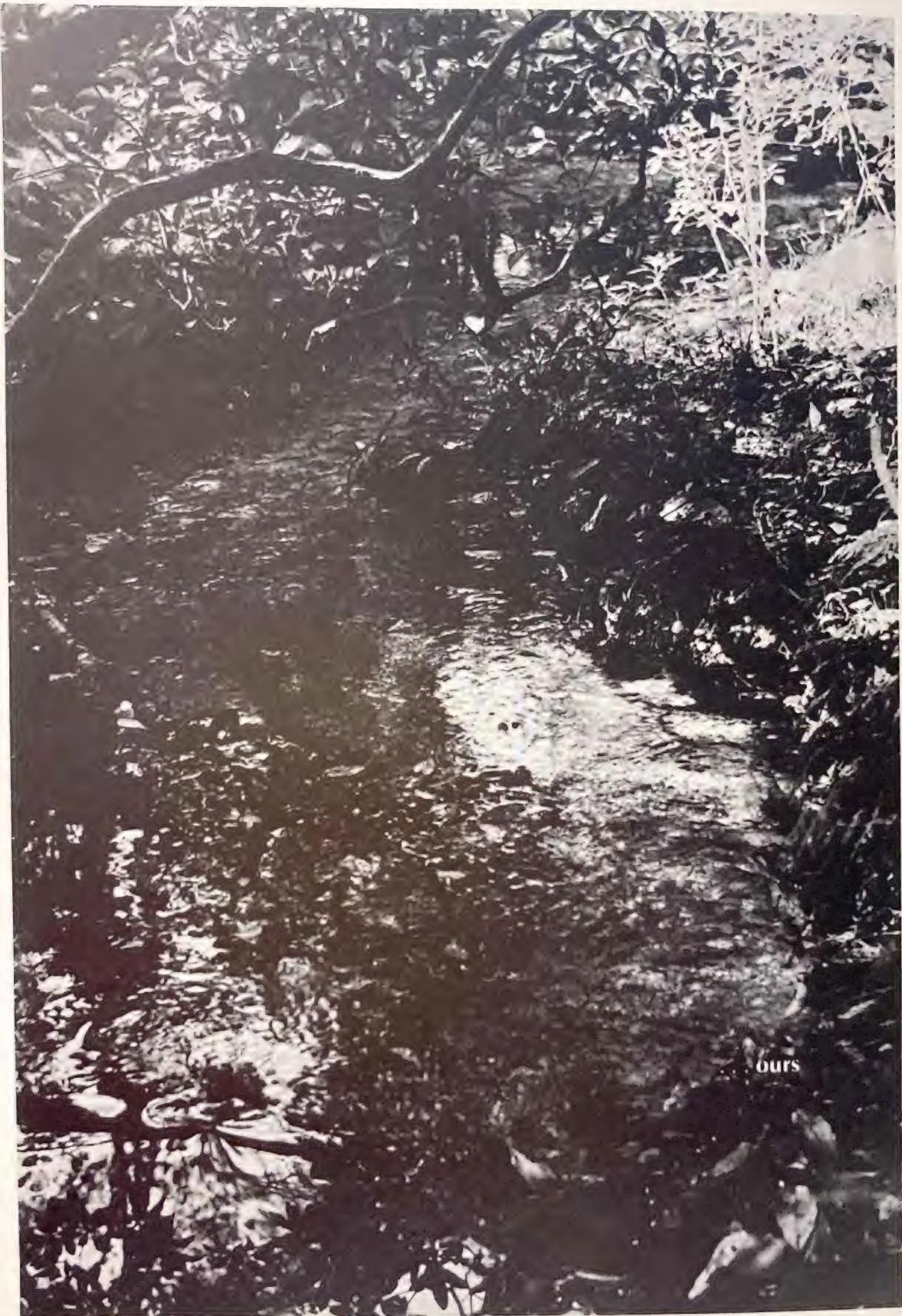


**GREEN CAMP ...**

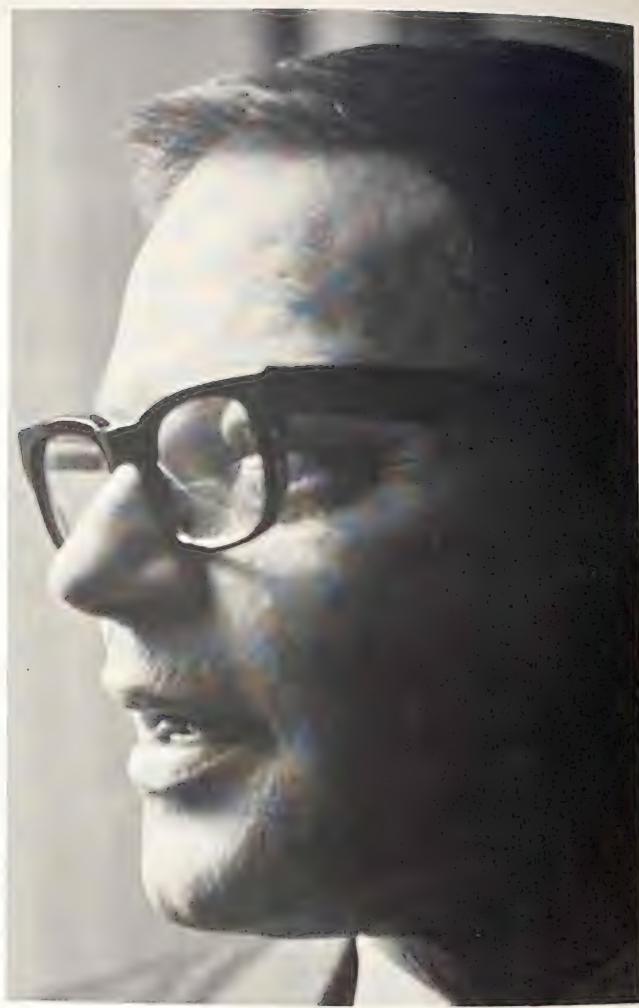














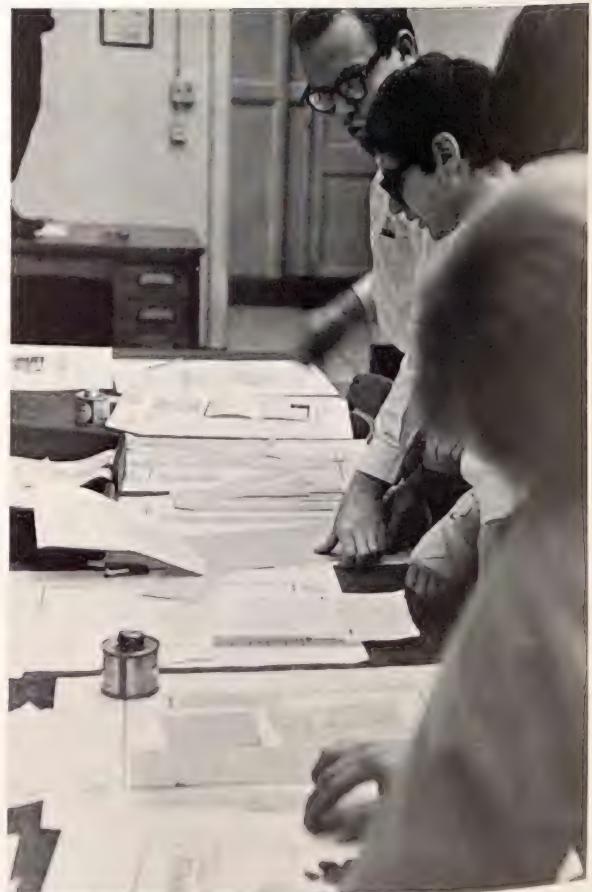
# The COOPER PIONEER

ART SCIENCE

LIX, No. 6

COOPER SQUARE, NEW YORK, N.Y. 10003

Monday, Feb.



## SATURDAY PROGRAM

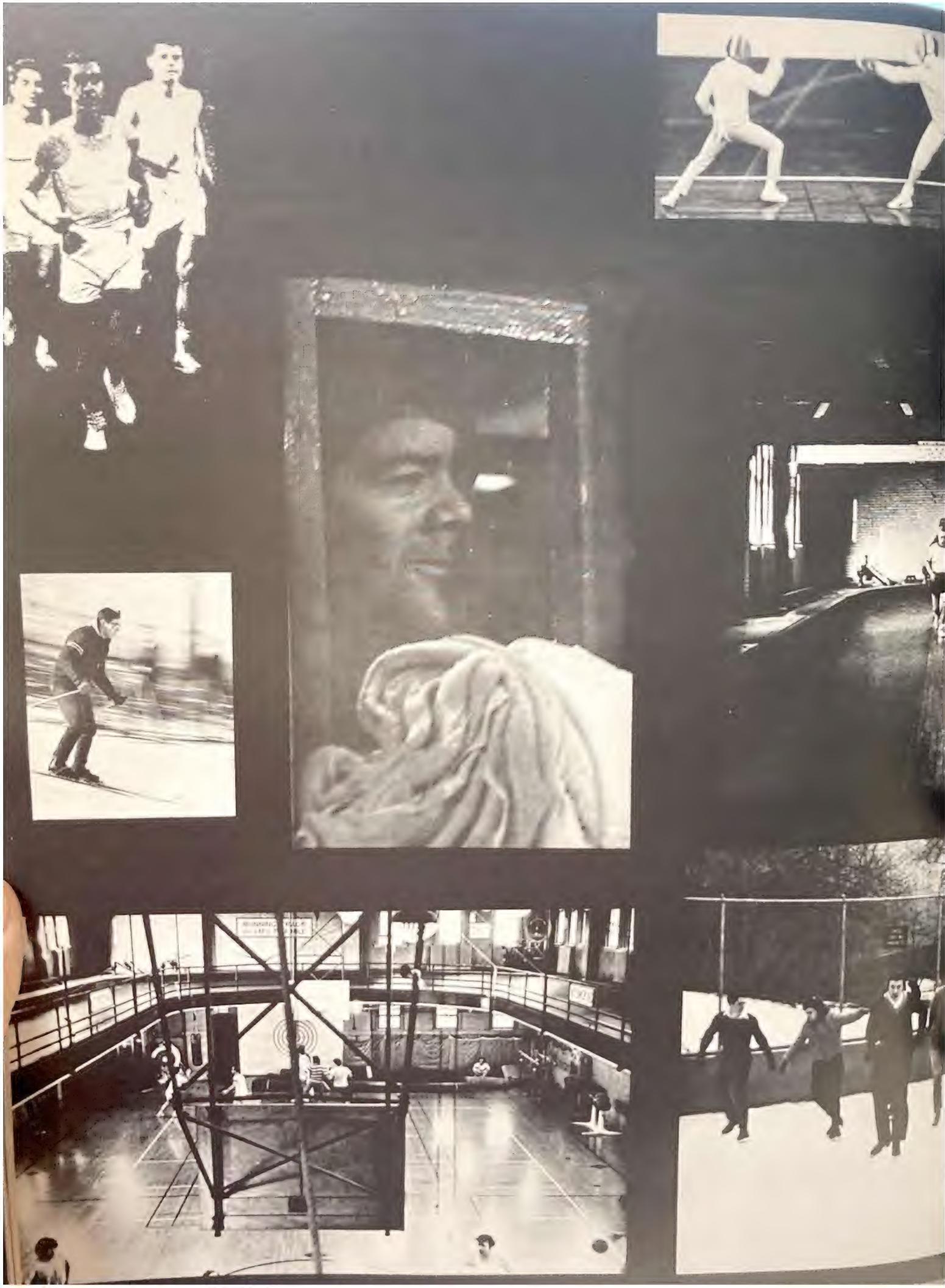


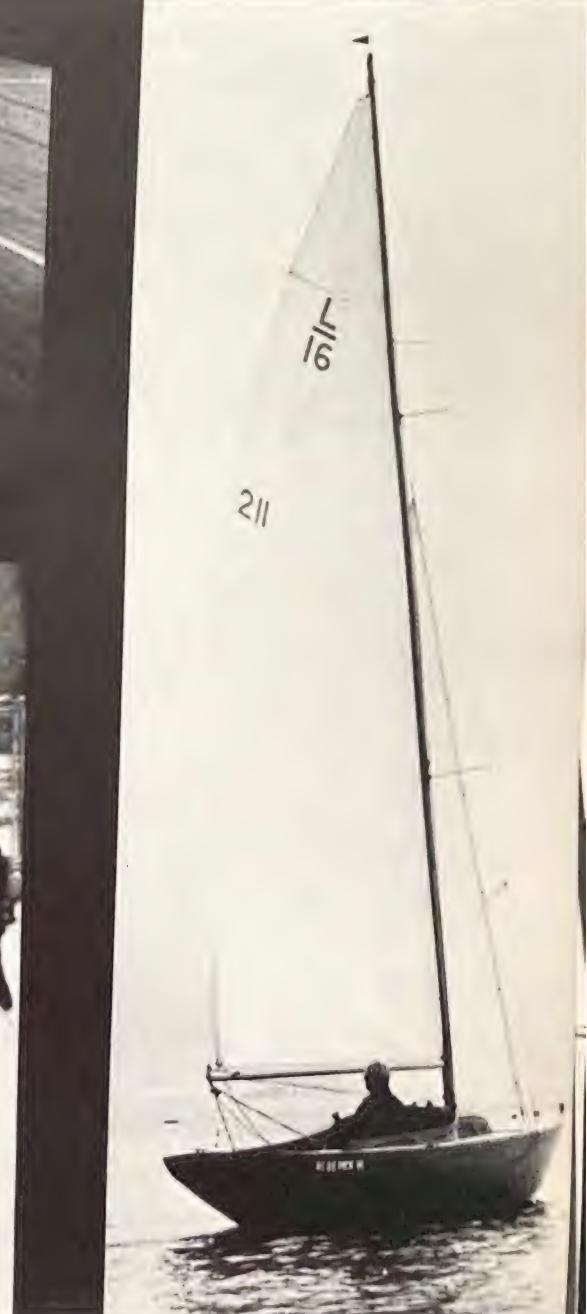


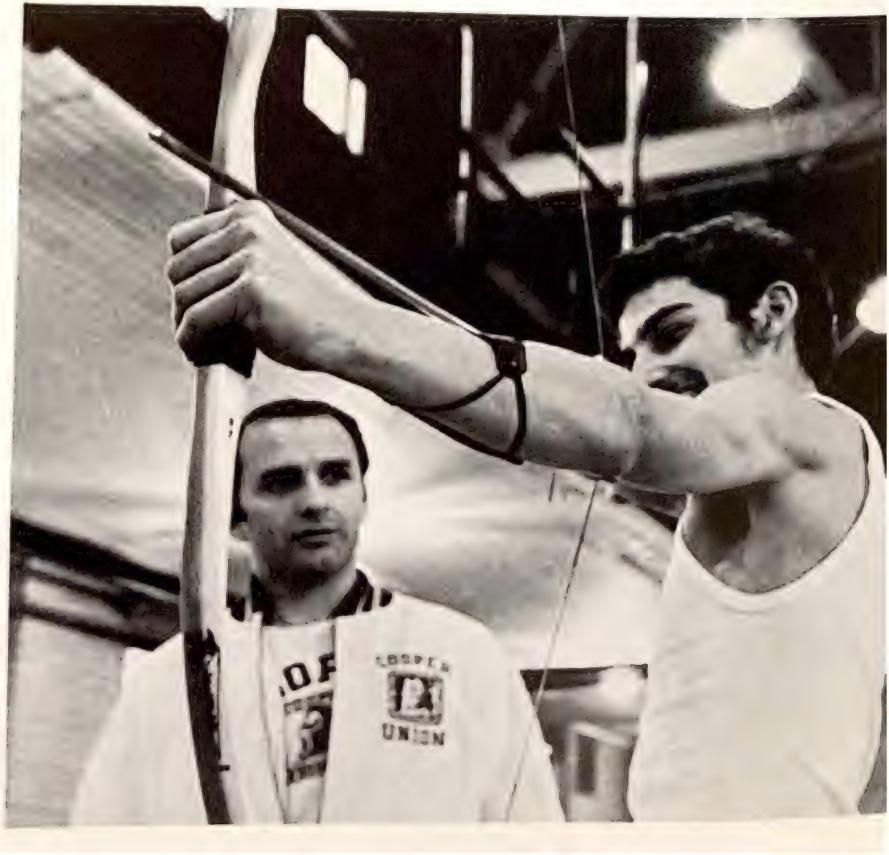
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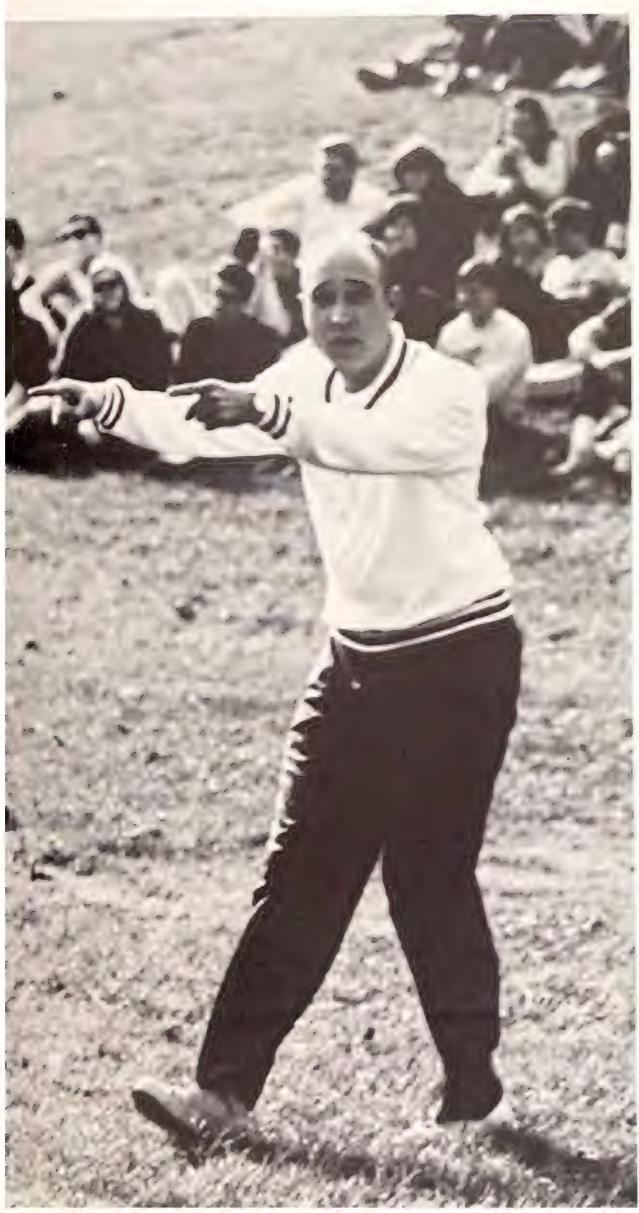


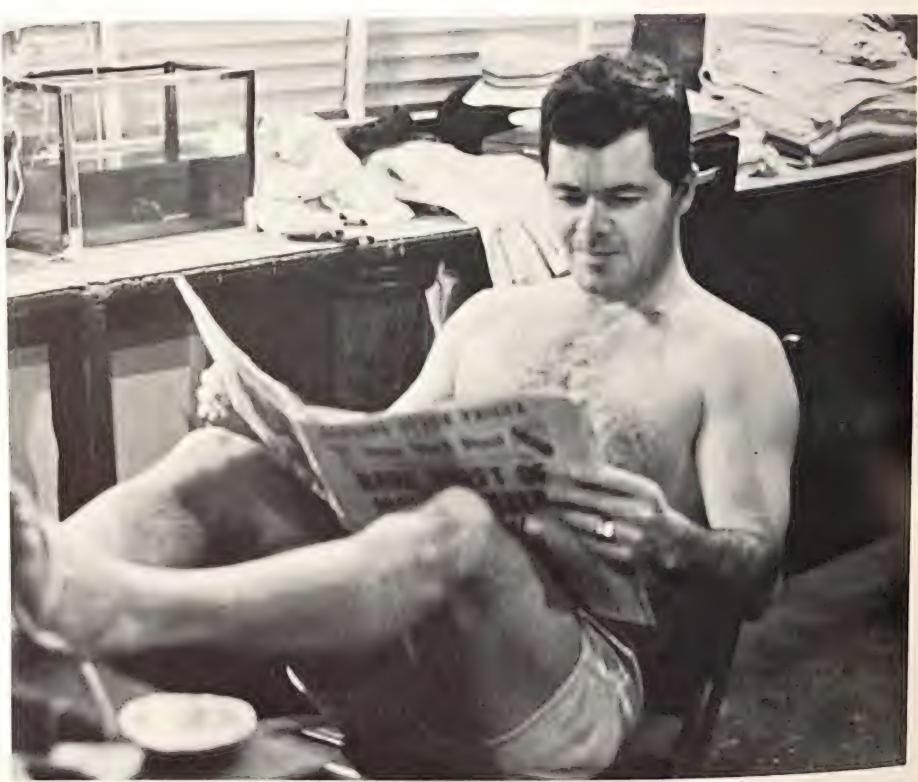
IN THE GREAT HALL  
DECEMBER 18, 19, 20, 8:00 P.M.





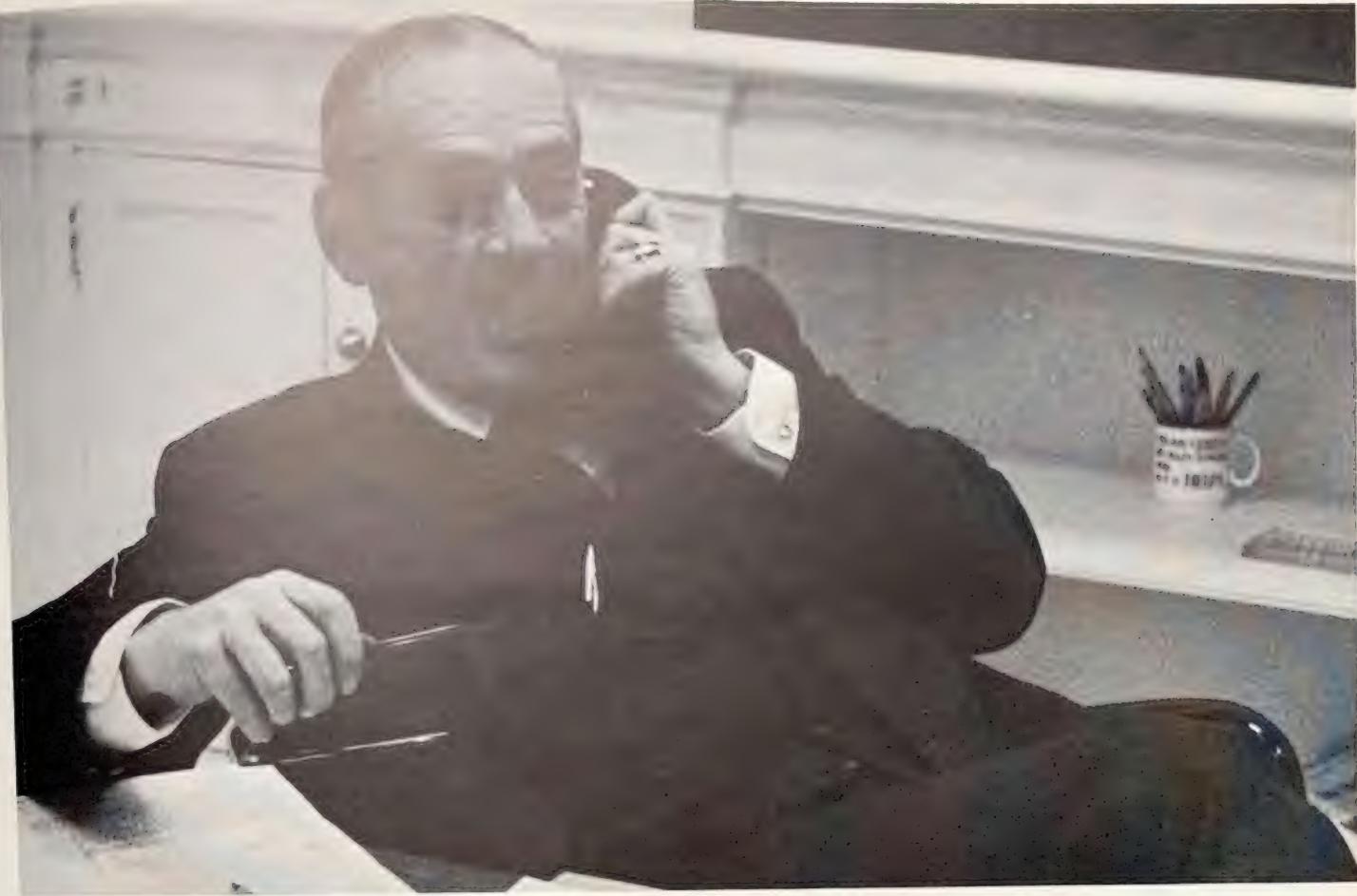












To the Class of 1970:

One of the things I might do least well, I suspect, would be to attempt a kind of presidential survey of the past five years at Cooper Union. I could, of course, recall the events of that half-decade which others have deemed significant enough to record in great detail, but these would be fragments of a special history much more yours than mine. I might be able to refresh your memory of an era in the life of this institution which saw many changes at Cooper Square, most of them desirable, the result of careful planning by dedicated men; some abrupt and saddening, accidents of time and fortune that man may never fully comprehend. But you have known these changes intimately and your stay here was affected by them.

It would be better for me to speak only of the time that we have shared together, this past year. I would like to believe that, lately, you may have sensed trends at Cooper Union with which you have found yourself comfortable, others that have offered an interesting challenge, still others that, in your minds, hold out the promise of more opportunities for those who will follow in your footsteps here.

We wish you well, and we trust that in the uncertainties that inevitably lie ahead, something you have gained with us will always serve to guide you to the better road.

John F. White

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**Aaron J. Teller** Dean of the School of Engineering  
and Science

**George Sadek** Dean of the School of Art  
and Architecture



## CHAIRMEN



Robert Kapner, Department of Chemical Engineering



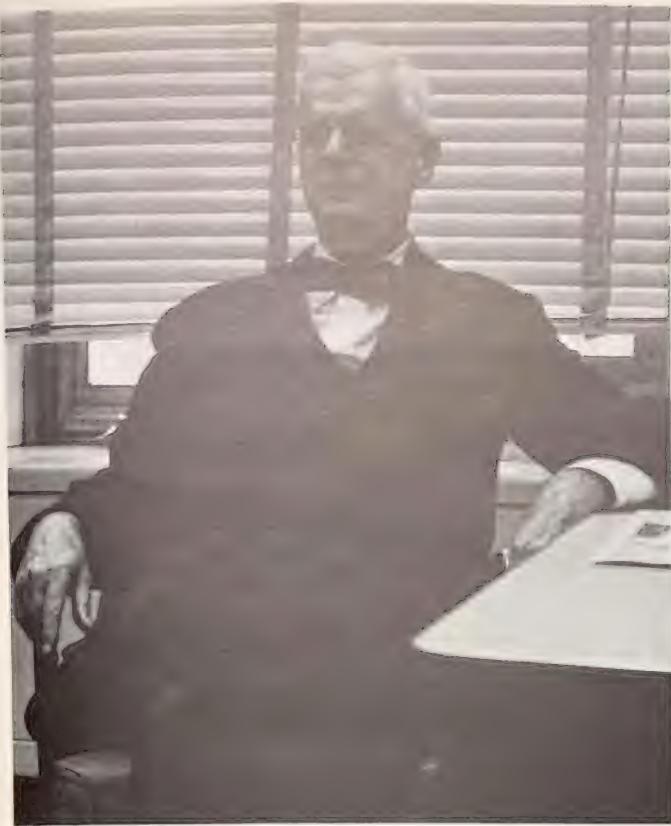
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Felix Wallace, Department of Civil Engineering



Richard Extermann, Department of Physics



William Flexner, Department of Mathematics



Dore Ashton, Department of Art History

Jesse Sherman, Department of Electrical Engineering



Stephen Haselton, Department of Humanities



Charlie Seide, Department of Art



John Hejduk, Department of Architecture



**chemical engineering**  
**civil engineering**  
**electrical engineering**  
**mechanical engineering**  
**physics**

# **SCHOOL OF ENGINEERING AND SCIENCE**





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Paul Weinberger

Martin Altschul

Stephen Zimmerbaum

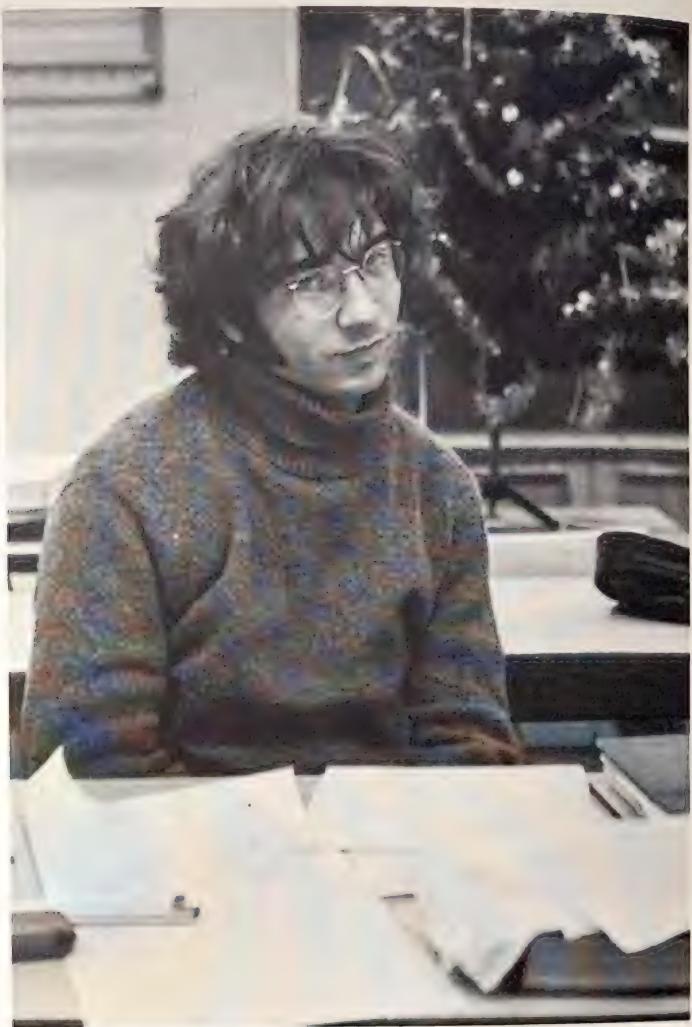
Angelo Turturro

David Price

Michael Sadoff

Menasche Nass

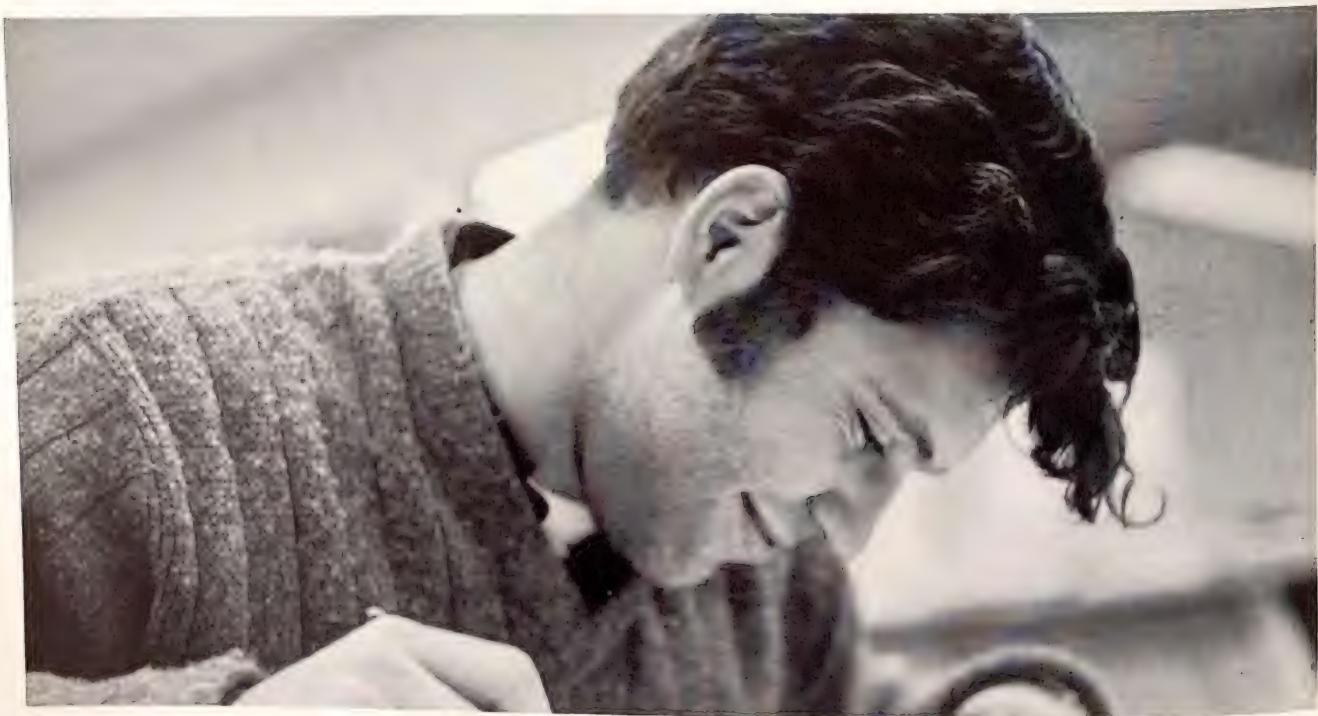
Steven Silberstang



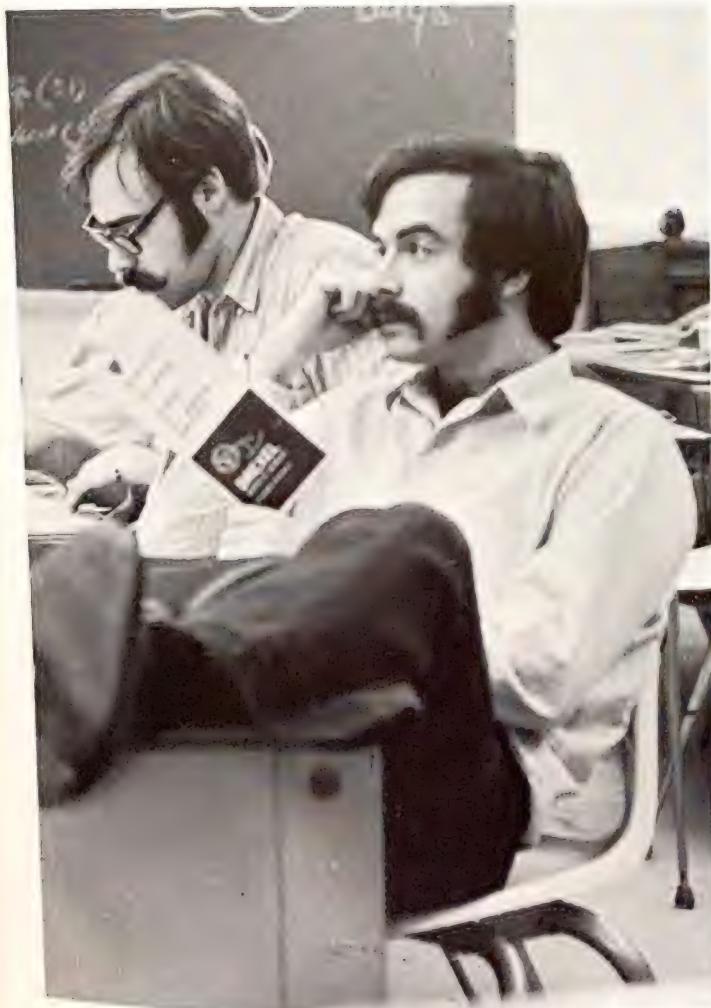
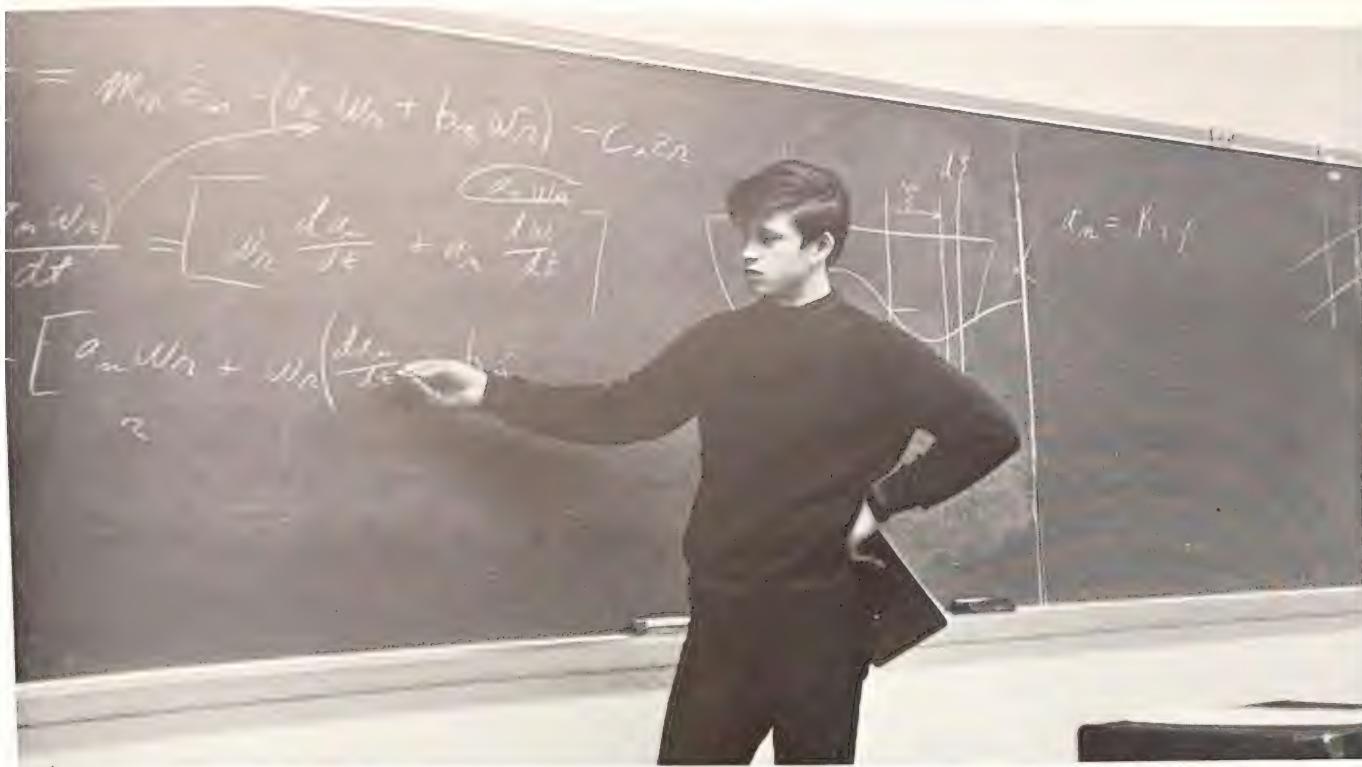
Frank Andrews



Bernard Singer



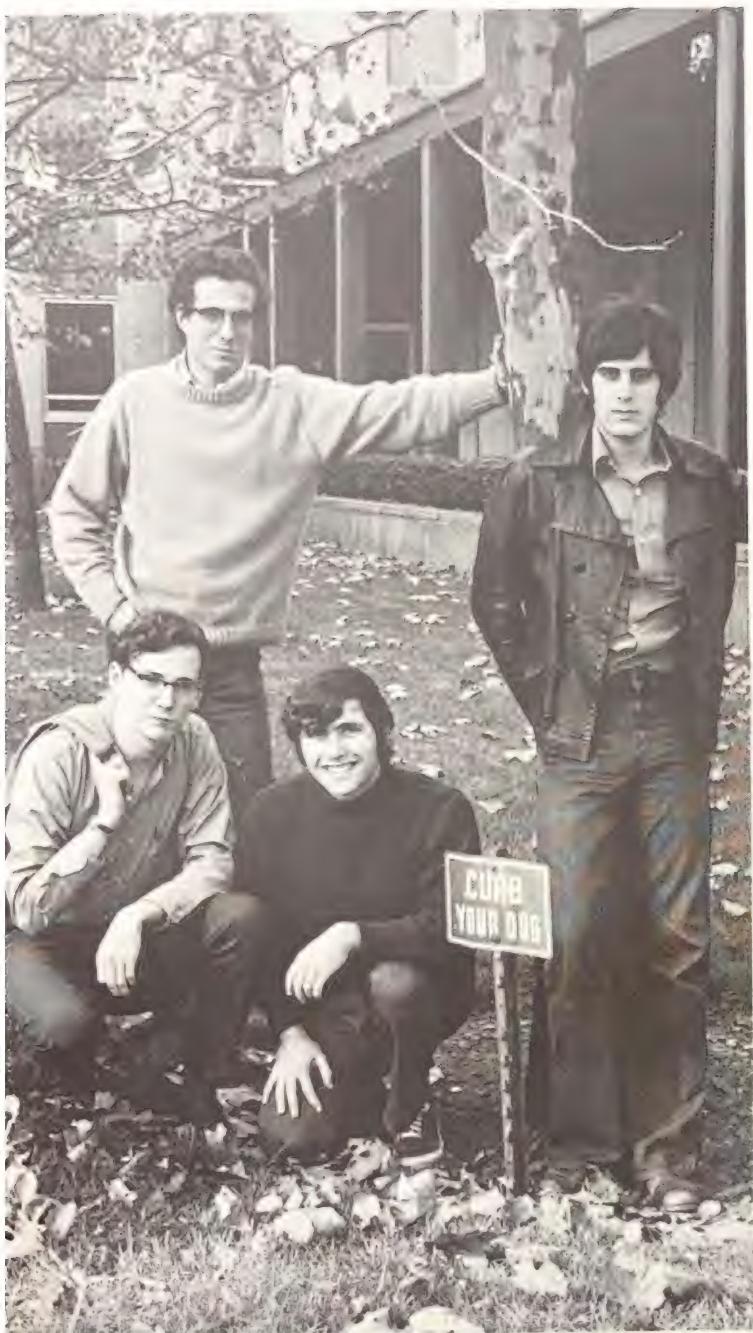
Werner Astl



Stephen Yagos

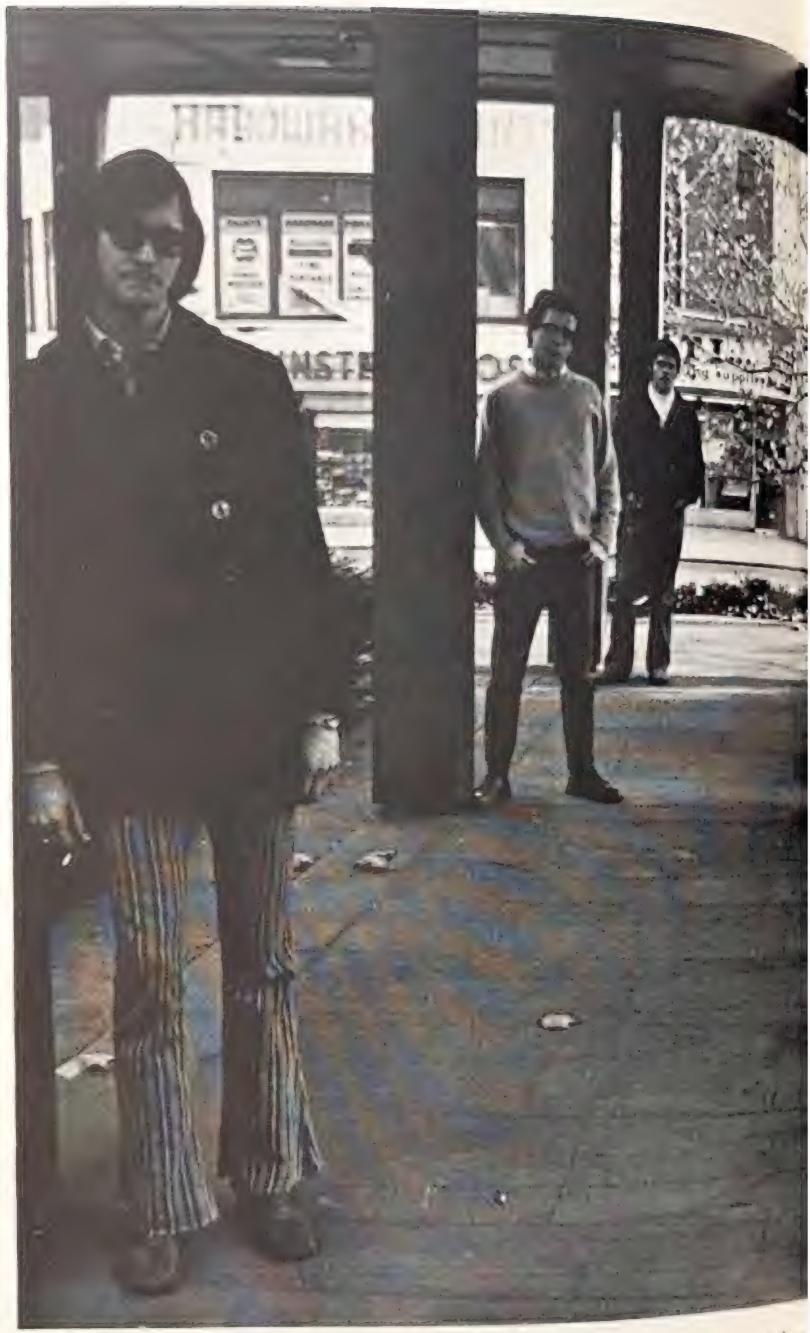
Aaron Chorost





Seymour Friedel

Arthur Gordon



Alan Kramer

Stan Lapidus



Howard Mintz



Douglas Porteus

Martin Sprinzen



Paul Nachowitz



Jay Moskowitz

Marc Robinson





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Dennis Shikar

Alan Shack

Peter Cooper

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Michael Shtulsaf



Arnold Serenkin

Donald Brown

Joseph Welfeld



Michael Fackovec



Stuart Roth

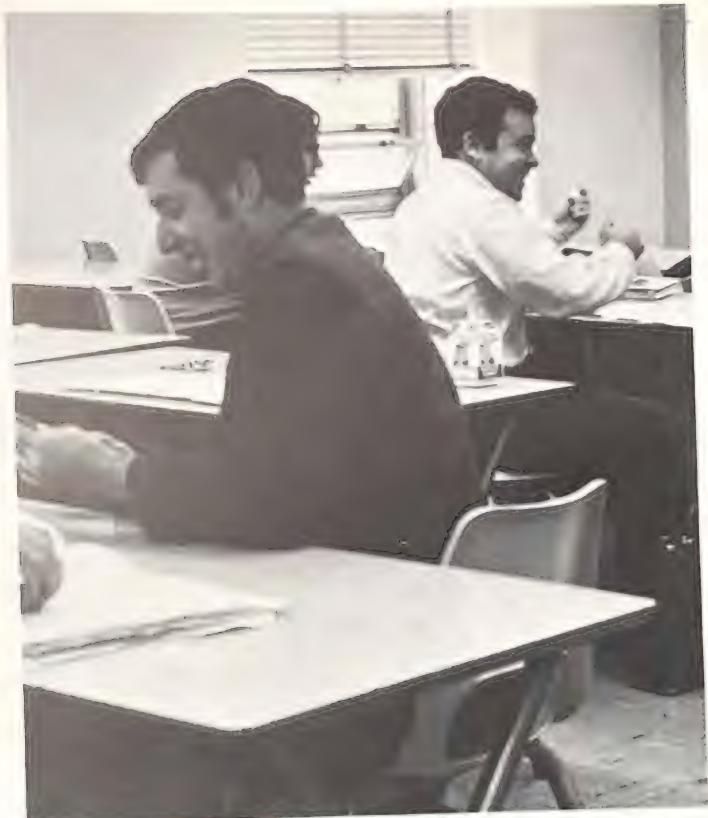


Ira Serkes

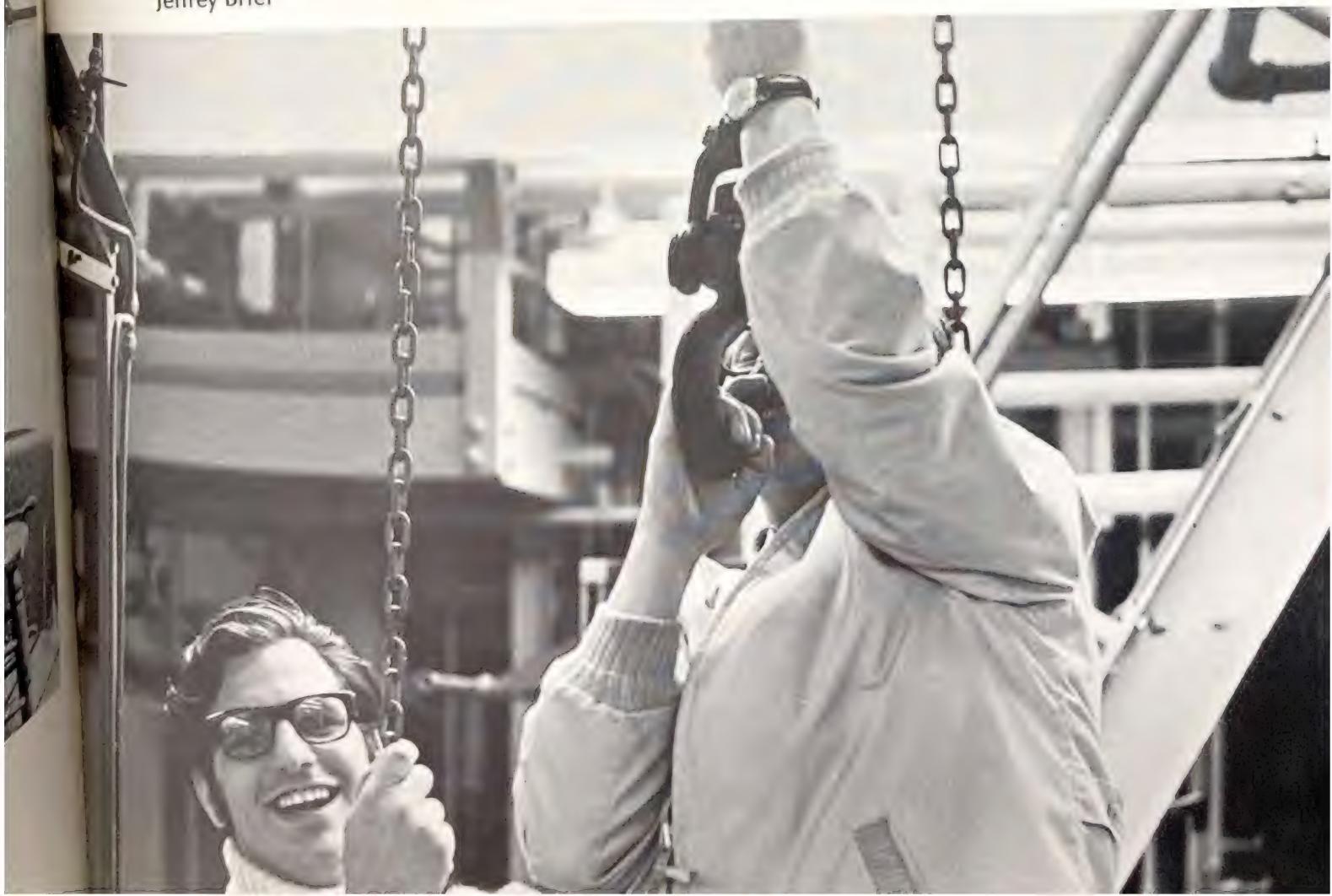


Ronald Brandwein

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Jeffrey Brier





Leo Chirovsky

Joseph Protola

Thomas Slade





Howard Amols

Abraham Pallas

Mark Kaminsky



Jacob Reiss



David Offenberg

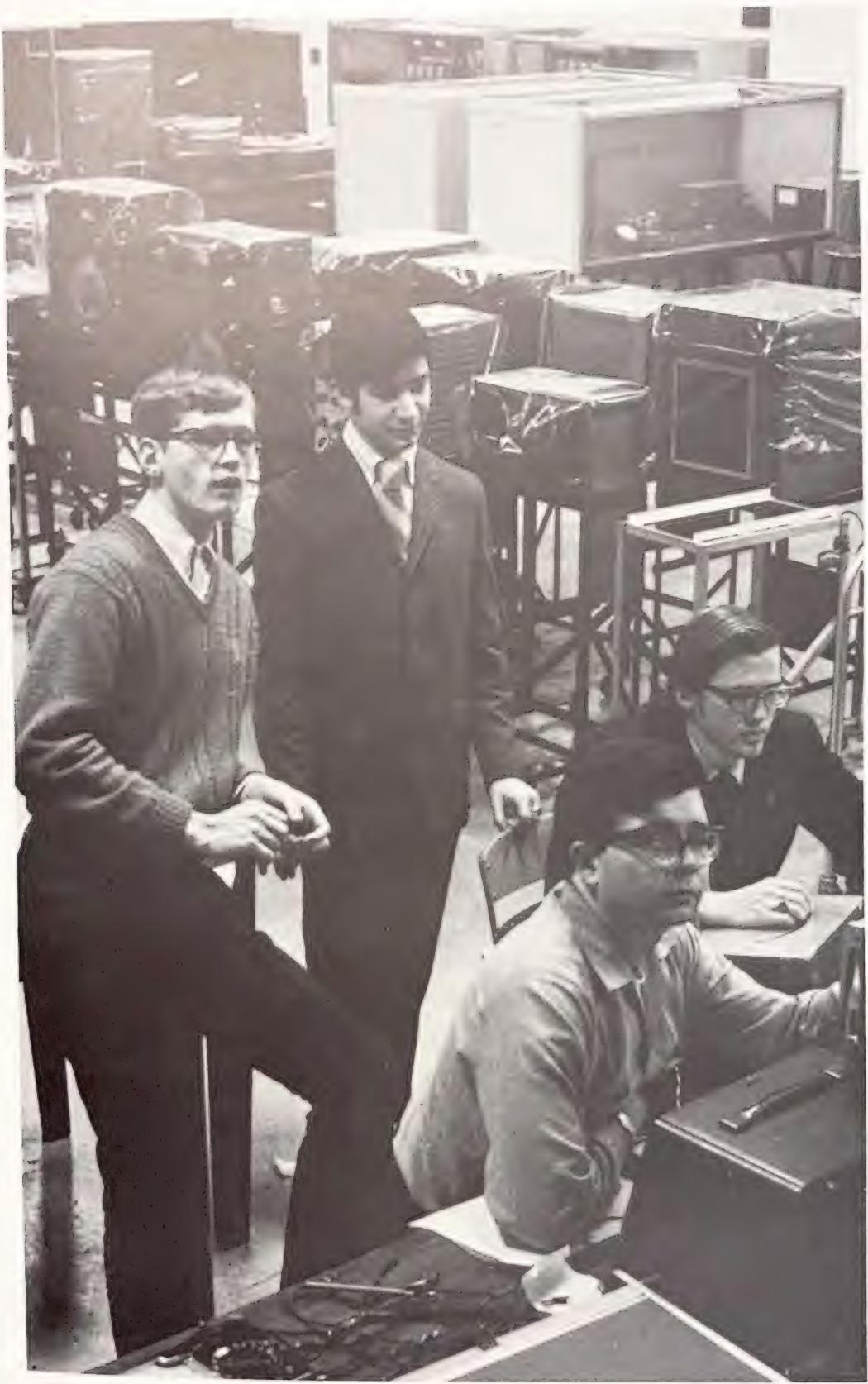
Stewart Levine



James Bernitt

Frank Drost

David Armstrong



Thomas Raleigh

Robert Piankian

Thomas Gulman

Arthur Hallberg



Jerry Collarini

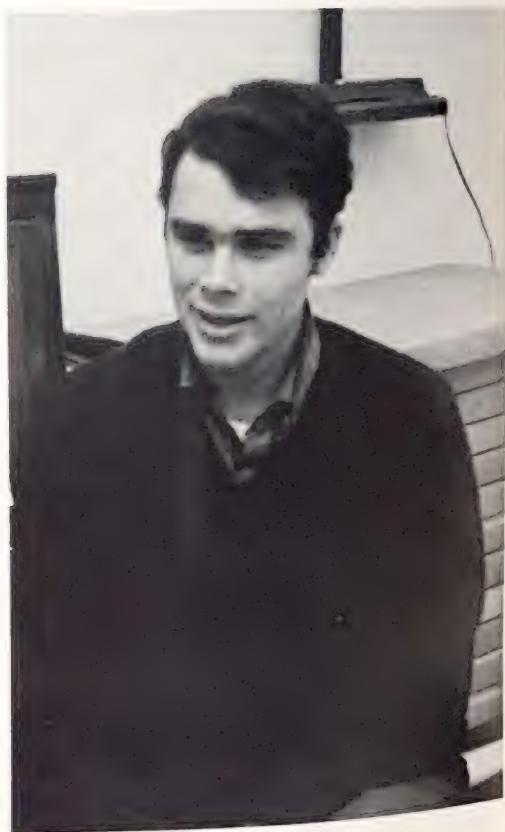


Marc Pearl

Norman Scheinberg



76



Scott Daniels



John Rashak

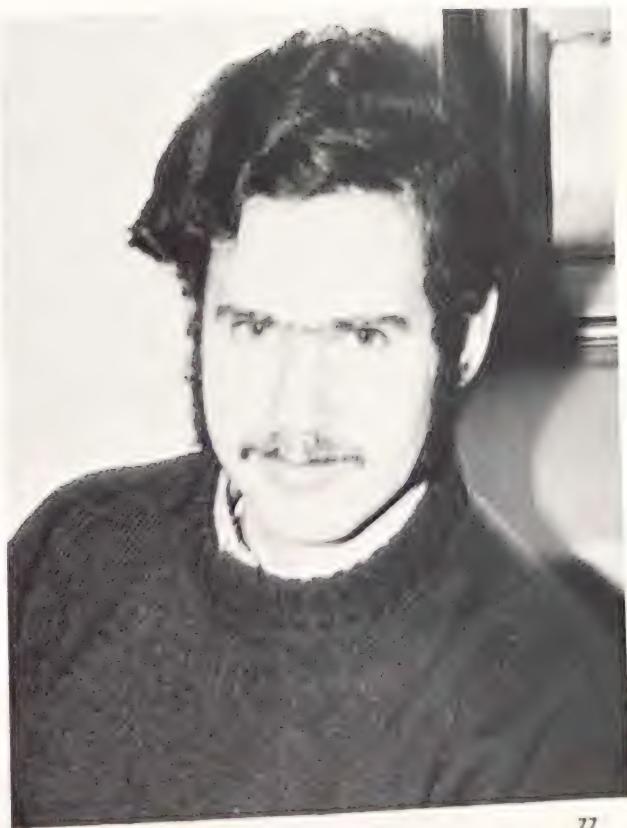


Magdalena Goldstein



Frederick Larsen

Mark Brecher





Joseph Perricelli  
Richard Gnagey

Michael Arrow



NO EXIT

Elizabeth Theofan



Jerry Shrater



Robert Moorhead



Robert McBride



William Ernsthaft

John Gemski

Russell Hulse



Reinhard Flick



Leslie Wong

Joseph Barbiere

Cheuk Yuen





Michael Riba

Michael Verter

Eugene Trager Jr.





Tai Lun Chan

John Lum



Mitchell Levy

Richard Lieberman



Gary Mund



Idelle Dear



Alan Bagner

Charles Peles

Leonard Avdey

Alexander Salpeter

Harvey Arnett







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Gene Schiappa

David Reindl

and

Alan Mordhorst  
George White

Howard Taubman

John Woods

Thomas Fitzgerald  
Frank Reda

Paul Gager

Norman Friberg

Ronald Evans  
James Mozzillo



Charles Burel

Roydell Campbell

Marvin Greenberg

William Hoffman

Joseph Melczer

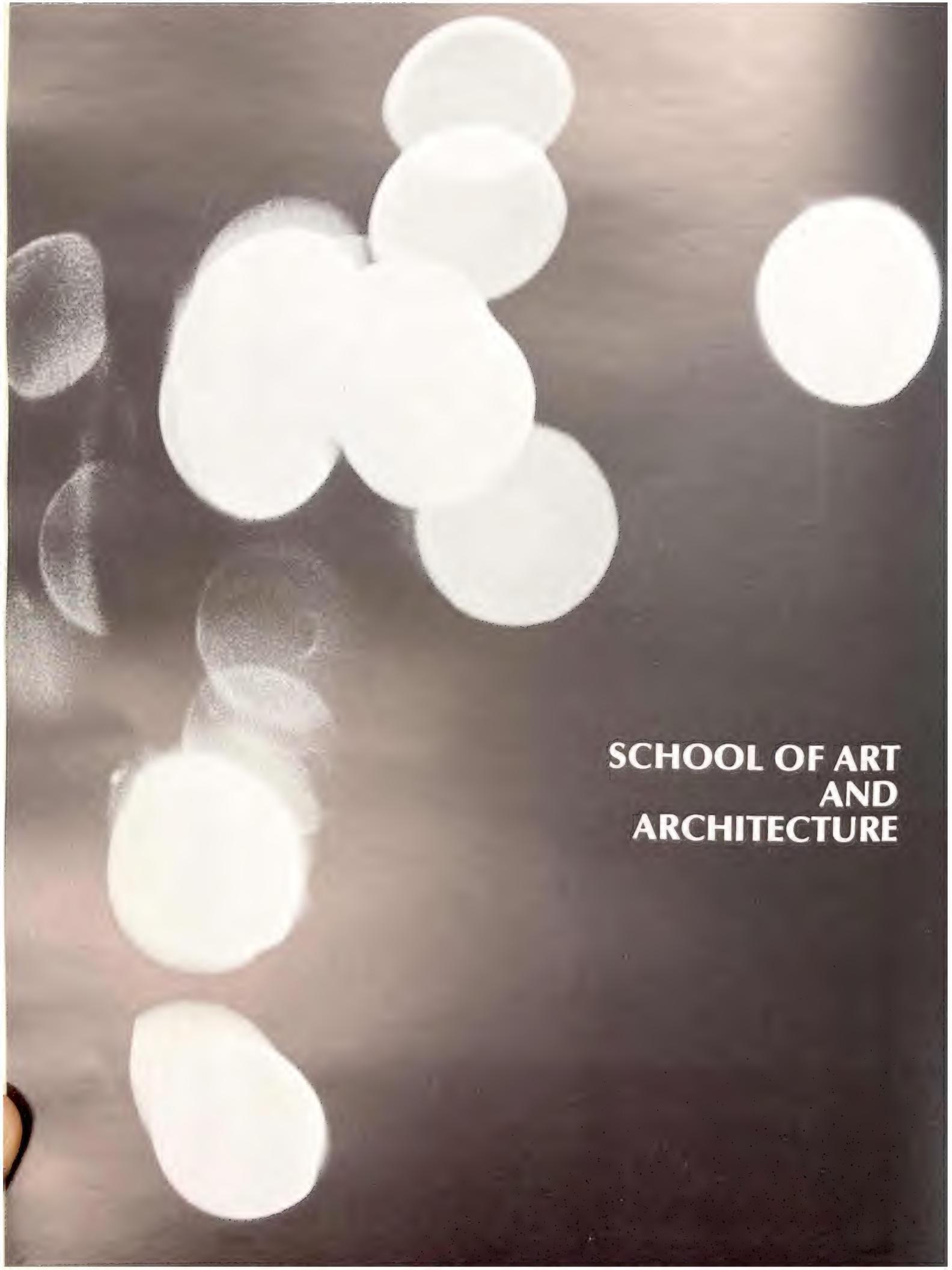
Jose Permuy

Wilhelmus Schouten

Kenneth Shiloff

John Reyes





**SCHOOL OF ART  
AND  
ARCHITECTURE**





Roger Canon

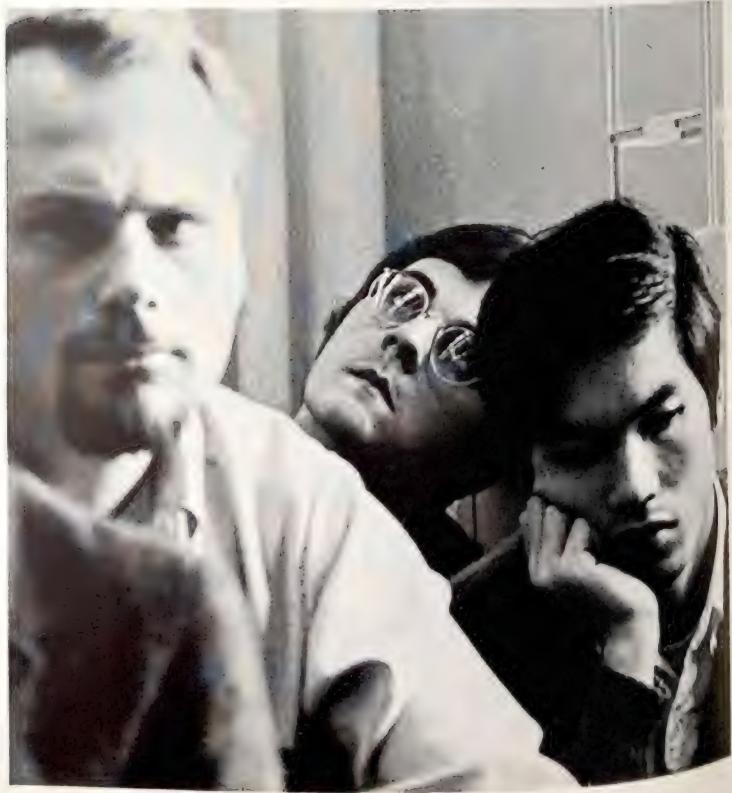


Ronald Lee



Robert Rindler

Martin Drewes, Peter Lung



William Ruh



Kenneth Schiano

Jane McGuiness

Lewis Cooper





Karlis Kivulis



Guy Alland



Robert Waterman



Theodore Ceraldi, Daniel Libeskind, James Miller



John Gallagher



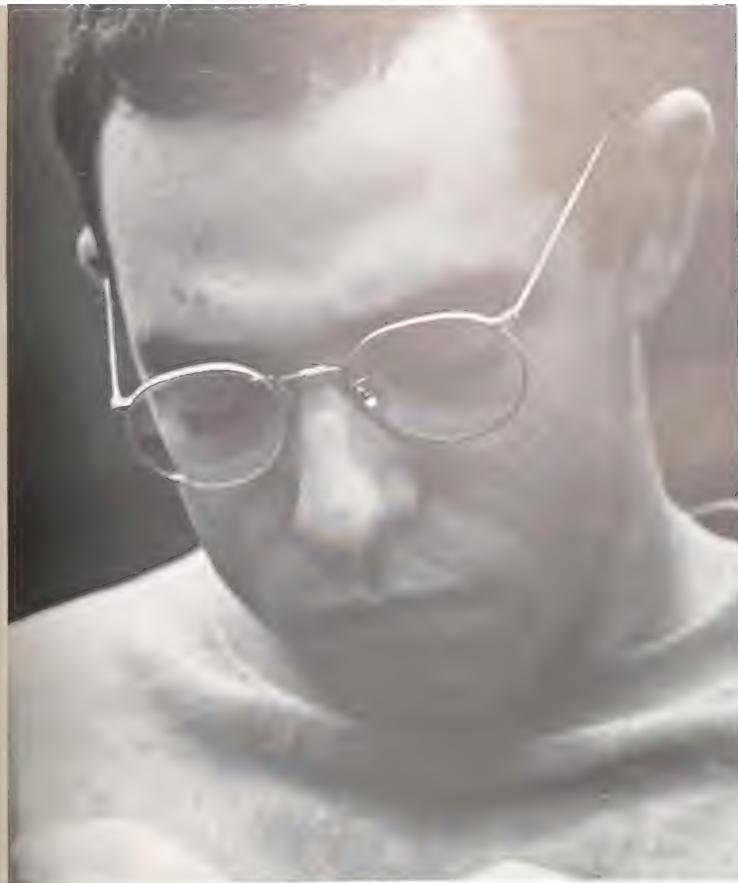
Jeffrey Scholsberg



George Ververis, Peter Lung, Ken Britz



Anthony Roccanova



Charles Gianfagna

Ted Spagna



Susan Allen





Larry Mitnick

Peter Saltini



Edward Nilsson



Gordon Gagliano



**David Brewster**  
**Norberte Misthopoulos**  
**Thomas Turkel**  
**Ivan Zeknic**  
**Kenneth Bonte**  
**Gary Yates**



Sheryl Bellman

Stephen Trussel



John Lotte



Jacqueline Richards



Paul DiLella

Dianne Cooper



Samuel Clements



Elwood Werner

Sally Dutko

Allan Rubin



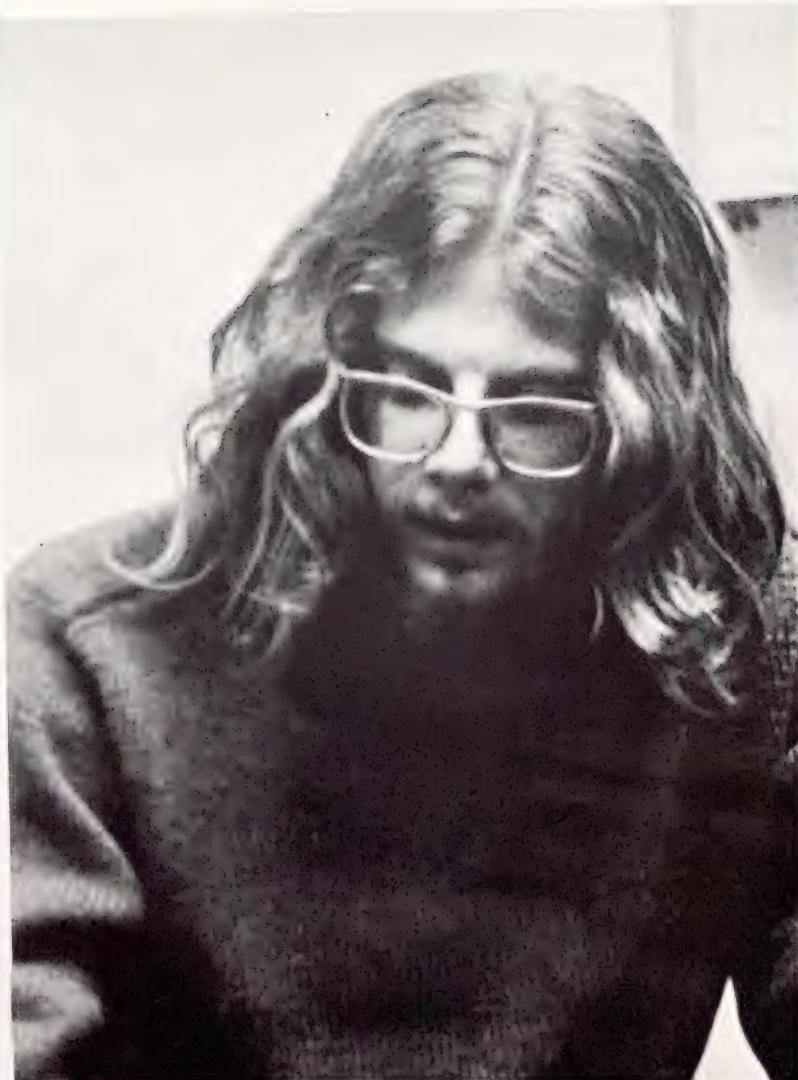
Stanley Matkowski



Marilyn Timpone  
Annette Bergh  
Carole Lowenstein



Gail Feld



Michael Kanarek

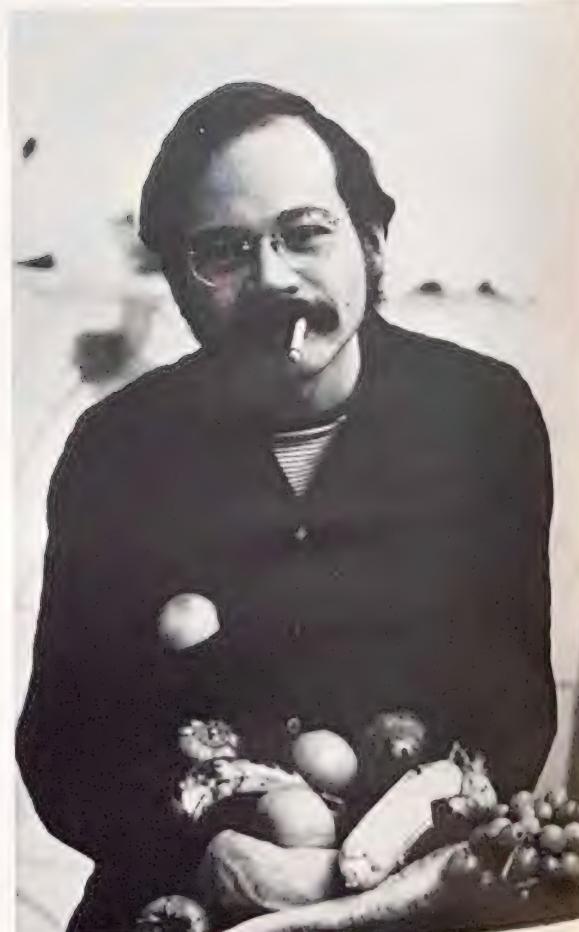


George Calas

Michael Vivo



Lucy Mahler



Arthur Graham



Donna Fioresi



Nan Rabinowitz

Ruth May Seabury



Arthur Lange





William Miller

Dale Erickson



John Tomlinson





Joseph Fisher

Roslyn Eskin



Marion Ettlinger



Franca Nucci

Michael Robbins





Robert Silverman

Jane Grundy

Joyce Perlman

Roderick Knox

Marion Holmes





Marcia Askinazi



Bonita Sommers

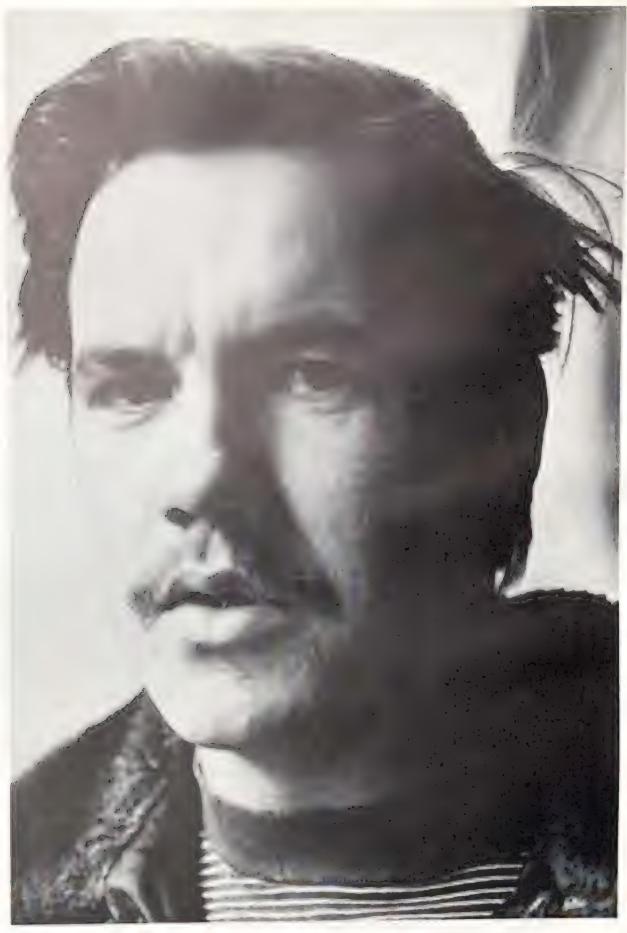


Robert Kendall

Ugis Nigals



Rosemarie Pantaleo



Millard Warren



Lyn Tiefenbacher



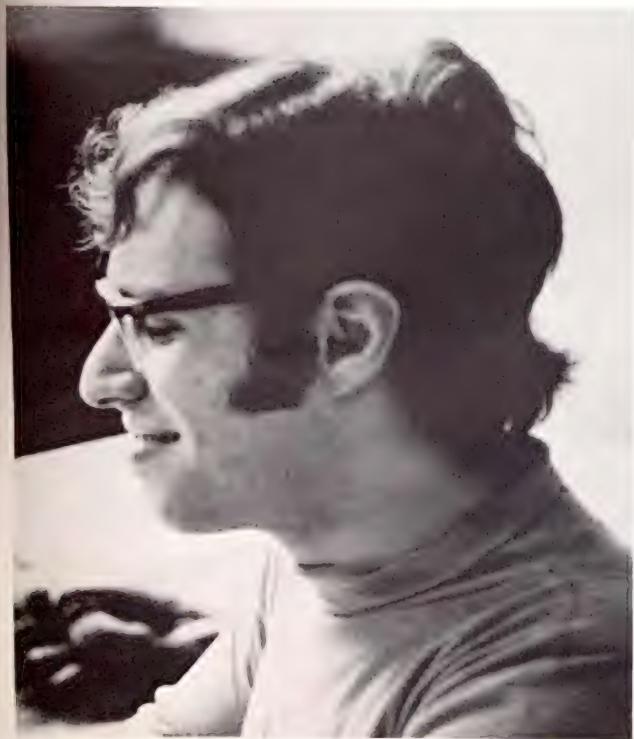
Cynthia Conn



Judy Tillinger  
Joyce Lemke

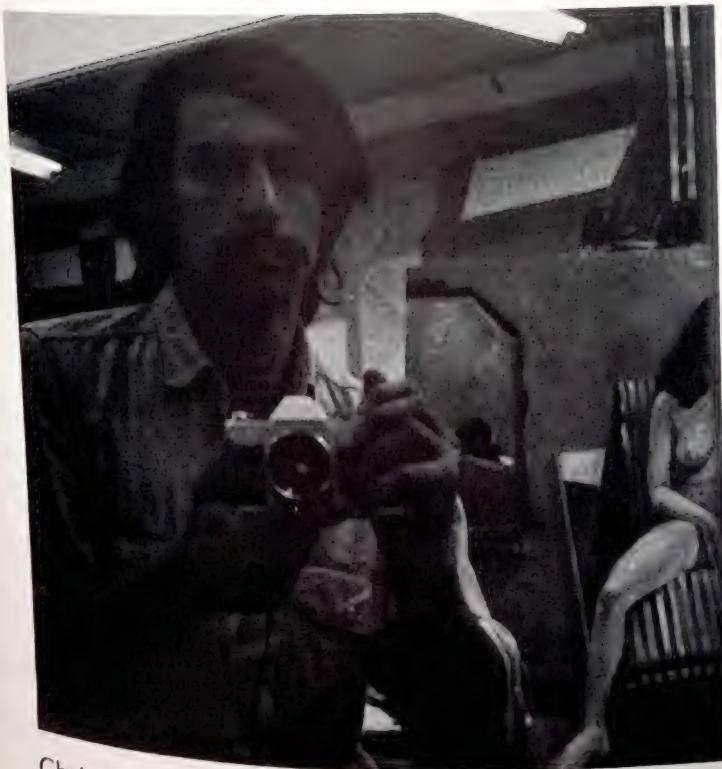


Philip Hough



Perry Steindel

William Ruh



Christopher Castelli

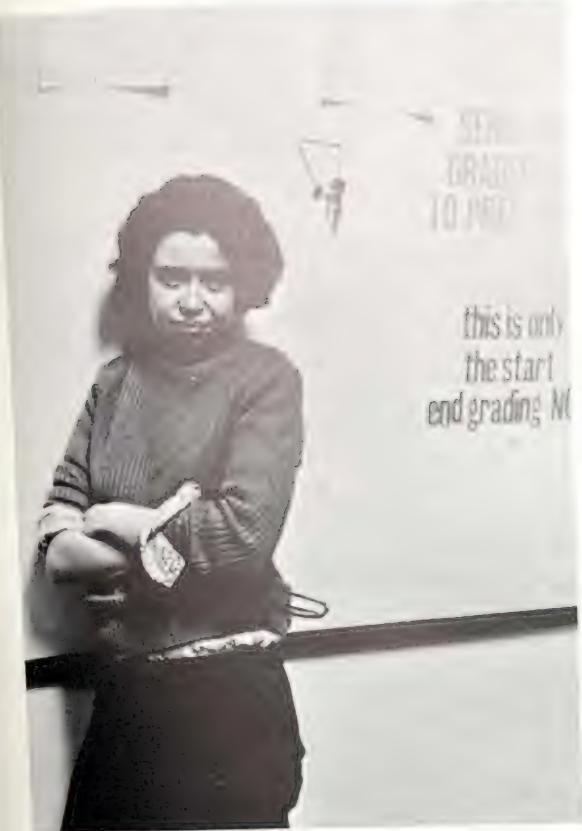
**"and"**

James Barden  
Walter Gallup  
Mary Gates  
Marcia Gold  
Florendo Norbert  
Roger Shepherd











Lisa Barile  
Enid Bertenthal  
Miriam Breiger  
Josephine Bright  
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Michael Dillon  
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Brian Ganton  
Cathleen Glasson  
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Rod Knox  
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Carole Resnick  
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Barry Schiff  
Robert Silverman  
Joseph Stamps  
Linda Stone  
Michael Swido  
Joel Witkin



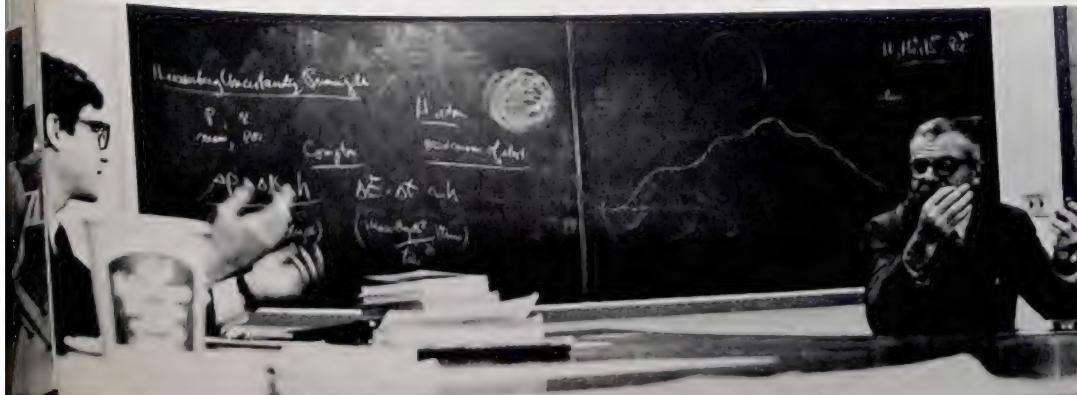


THE COOPER UNION HAS  
GEORGE SADEK & CHARLES SEIDE  
NO OTHER ART SCHOOL CAN MAKE  
THAT STATEMENT!

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Dongkuk S. Ahn  
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Sholom Arzt  
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Robert Beauchamp  
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Hannes Beckmann  
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Frank Blackwood  
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Richard S. Bowman  
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Beverly Carter  
John Carter  
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Shang-I Cheng  
Wallace Chinitz  
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Douglas Craft  
Stefano Cusumano  
Joseph D'Amelio  
Richard Dattner  
Lewis Davis  
Cipher Deavours  
Paul V. De Luca  
Raymond B. Dowden  
Anthony Eardley  
Peter Eisenman  
Walton D. Ellison



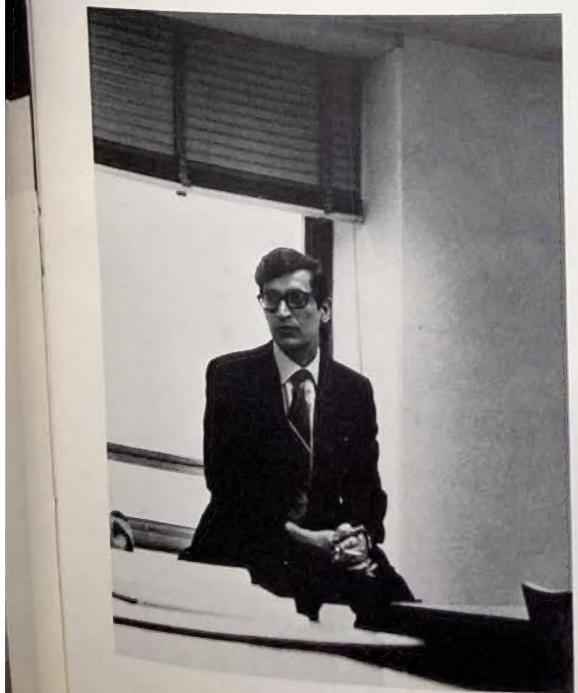


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Sidney Epstein  
Richard C. Extermann  
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Joseph Fairman  
Lancelot R. Fletcher  
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Hans Haacke  
Stephan J. Haselton  
John Hejduk  
Borden Helmer  
Richard Henderson  
Francis Ray Hewitt  
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Robert G. Hundley  
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Robert Israel  
Rueben Kadish  
Volf Kahn  
Israel H. Kalish  
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Robert S. Kapner  
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Walter S. Kut  
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Jean LeMee  
Herbert Liebeskind  
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Oswaldo Lourenso  
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Jay Maisel  
Leo Manso  
Nicholas Marsicano  
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Seong Moy  
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Luccio Pozzi  
Alston Purvis  
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George Sadek  
Melvin Sandler  
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Ricardo Scofidio  
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Stanley Solomon  
W. Todd Springer  
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Felix A. Wallace  
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Chester J. Wisniewski  
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A. Aaron Yalow  
Ronald Yurewitz



PETER COOPER  
PATRIOT, PHILANTHROPIST,  
SAGE,

PIONEER UNDER THE FREE  
INSTITUTIONS OF A NEW  
NATION IN WORKS OF  
INDUSTRIAL ENTERPRISE,  
AND OF FAR SIGHTED  
BENEVOLENCE.

FOUNDER OF THE COOPER UNION  
FOR THE ADVANCEMENT  
OF SCIENCE AND ART WHICH HE  
CONCEIVED WHEN A POOR  
APPRENTICE, AND REALIZED  
AFTER MANY YEARS OF  
SACRIFICE AND DEVOTION  
THUS BECOMING THE FIRST  
IN AMERICA PERSONALLY  
TO ADMINISTER LARGE PRIVATE  
FORTUNE FOR THE PUBLIC GOOD.

DISTINGUISHED AS  
MUNICIPAL LEGISLATOR  
INVENTOR, MECHANIC,  
AND MANUFACTURER.  
HE WAS A LEADER IN PROMPTING  
HIS NATIVE CITY WITH ITS POLICE  
AND FIRE DEPARTMENTS,  
ITS PUBLIC SCHOOL SYSTEM,  
AND THE CROTON WATER.

## **CABLE 1970**

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**COOPER UNION FOR THE ADVANCEMENT OF SCIENCE  
AND ART**

pursar;  
Serkes,  
Bride,  
owski,  
en Cul-  
Elaine  
d Dean



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KODAK SAFETY FILM

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